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## PRAGUE RELUCTANT TO LET ZEMLINSKY GO; GERMAN ACADEMY BEWAILS LOSS OF FINKE

Puccini's Turandot a Disappointment—Leide-Tedesco, an American, Conducts Final Concert of Czech Philharmonic

PRAGUE.—The musical season is over and preparations for the next season—which promise much enjoyment—are already in hand.

One important event which the chronicler must remember with suitable impression is Alexander Zemlinsky's farewell from Prague. He was for over fifteen years head of the New German Theater, as a worthy successor to Gustav Mahler who, at one time, as a young, budding artist had strived to attain the same position under Angelo Neumann.

Zemlinsky's deep grounded art succeeded in maintaining the German stage in Prague at the same high artistic level during the first years of the political storm when it had to fight under the greatest financial difficulties, as in the times of peace, and particularly the era to which Angelo Neumann had brought the renown of one of the first and the most perfect German stages. He was the modern artist in Prague who did not pass over worthy appearances of musical life carelessly, but who knew very well how to differentiate between chaff and wheat, and therefore preferred to desist from the acquisition of a novelty which did not contain convincing proof of artistic merit.

The patching up of modern music was not his ideal and he therefore preferred to refresh his repertoire from old compositions. He enriched it with worthy operas of the old style and put his whole care and love into the renaissance and lasting revival of the Mozart operas which, under his guidance, became brilliant expositions of the German stage. Dramatic, live Mozart style was his device, and year by year, for its realization, he created an ensemble which would have dignified any court stage.

But Zemlinsky also understood how to create the dominating spirit on the concert platform. It would, however, be impossible for me to enumerate all the thrilling opportunities which he has offered us. The fact that he was one of the most frequent and favored guest conductors of the Czech Philharmonic Society speaks for the undivided respect which he enjoyed both from Germans and Czechs here. This society always achieved wonders under his guidance, and especially in the interpretation of Gustav Mahler was he triumphant.

It was characteristic of the artist that Mozart's Figaro's Wedding was chosen as his farewell performance. It is unnecessary to report that on this occasion he was the recipient of the unusual homage of both public and artists.

The best wishes of the citizens of Prague accompany him on his new sphere of labor in Berlin, where he will find that larger field for his artistic talent, which Berlin, in its vastness, can offer as against the minuteness of Prague. Zemlinsky's last deed in Prague was the interpretation of Gustav Mahler's eighth symphony, a work to which he clings with peculiar attachment. For the first time since its existence, the province of Prague and the Southern German Singing Union combined their wholehearted efforts in the rendition of the choral part.

The last novelty in the theater was Krenek's Jonny Spielt Auf (an account of which has previously appeared in these columns) to which Zemlinsky—thanks to his unusual power of interpretation—assured the same intoxicating success. Another operatic novelty, The Bagpipe Player Svanda, by Jaromir Weinberger, a native composer, was not the success one expected. His style is too unsteady, giving one the impression that he could not concentrate, therefore mingling one form with another. The theme of this opera emanates from one of the favorite Czech folk pieces.

Although every effort had been made by the management of the Czech National Theater, under the artistic direction of Ottokar Ostrcil, to ensure Puccini's Turandot a successful performance, it was a great disappointment, there being no demand by the public.

Mention must be made of the one thousandth Jubilee performance of Smetana's Bartered Bride, which stands supreme in the history of art. This figure alone shows with absolute certainty what this classical work—with which the history of the Czech National Opera begins—means to Czech musical life.

The performance was preceded with a lecture of an hour's duration by Prof. Zdenek Nejedly, the Music Historian who is familiarly acquainted with Smetana's life, in which he related the story of the work, naming the directors who have performed it and the artists who have collaborated in the National theater. The surviving artists were invited by the Directors to attend the performance and a place of honor was allotted to them among the nobility who were present. The public soon noticed the happy thought and applauded the veteran artists as Nejedly mentioned their names. Special ovations were accorded the octogenarian Krössing, who had sung in many hundred performances.

It has been previously stated that the German theater has

suffered a great loss by the departure of Zemlinsky; it must also be mentioned that the German Academy of Music and Production of Art bewails the loss of its administrative director Fidelio Finke, who has gone to his well earned rest. Finke belongs to the founders of the German Academy of Music, which became necessary, as at the State Conservatoire the Czech language is the only one allowed for examinations and German scholars could no longer follow the courses. Although the Academy is not assured of its ma-



Brookwell photo

### PIERRE MONTEUX,

who recently completed his first guest appearances as conductor of the Hollywood concerts and the Stadium concerts in New York, winning extraordinary success in both cities. The use of superlatives by the critics of the New York press was noteworthy, recalling his admirable work as former conductor at the Metropolitan and as conductor for five years of the Boston Symphony Orchestra. Mr. Monteux sailed on the S. S. Rochambeau on August 17 in order to share the season with Mengelberg as conductor of the Concertgebouw Orchestra, leading that celebrated orchestra from October to February. Immediately after his work in Amsterdam, Mr. Monteux sails for Philadelphia to assume the leadership of the Philadelphia Orchestra for the last three months of the coming season.

terial needs, he has succeeded in making a scholastic establishment worthy of notice and has won artists of international (Continued on page 20)

### A. S. of C. A. and P. Starts 24 Injunction Suits

The American Society of Composers, Authors and Publishers has filed twenty-four injunction and damage suits on behalf of Jerome H. Remick & Co., Irving Berlin Inc., Leo Feist Inc., Robins-Engel Inc., Harms Inc., De Sylva, Brown, Henderson & Shapiro, Nerbstein & Co., against managers of hotels, cabarets, road houses and amusement halls in the Catskill Mountain district.

The actions are based upon the performance, in the resorts conducted by the defendants, of copyrighted song and dance hits without license from the publishers and without payment of royalties. In each case the plaintiffs, who are represented by Nathan Burkan, attorney for the society, demand a permanent injunction and not less than \$250, the minimum amount of damages authorized by the copyright law in cases of this kind.

The Society was founded in 1914 by Victor Herbert, Silvio Hein, Gustave Kerker, Louis Hirsch, Glenn Mac-

Donough, Raymond Hubbell, George Maxwell, Jay Witmark and Nathan Burkan, the Society's attorney.

## "WE," AN ORCHESTRAL FANTASY DEDICATED TO COL. LINDBERGH, PLEASES STADIUM AUDIENCE

James P. Dunn, the Composer, Called to Stage Three Times to Acknowledge Hearty Applause—Work Descriptive of Aviator's Transatlantic Flight—Van Hoogstraten Offers Several Numbers for First Time

James P. Dunn, of Jersey City, N. J., composer of several well known orchestral works and many songs, is the only musician so far to put into symphonic music the story of Col. Charles A. Lindbergh's famous aeroplane flight from New York to Paris. Mr. Dunn began this new work on June 4 of this year and concluded it on June 27. It was immediately accepted by Conductor Van Hoogstraten for presentation with the New York Philharmonic Orchestra at the Stadium Concerts, and despite the rain a large audience turned out to hear its premiere performance on August 27.

Mr. Dunn writes as follows regarding the composition:

"Although it is incidentally a description of the flight of the aeroplane—its tuning up, taking-off, and subsequent solitary flight over the wastes of the ocean—it is primarily a tonal celebration of the indomitable courage, perseverance, and will power of Charles A. Lindbergh.

"The composition opens with an allegro movement, 4-4 time. After a roll on the percussion, a two-measure theme is announced: this is the main theme of the work, and by the incisiveness and propulsive force of its rhythm, is meant to be characteristic of the courage of the intrepid aviator.

"The tempo changes to allegro moderato (two-four). In this section, the percussion instruments play a prominent part. It is meant to be descriptive of the tuning up of the plane, the spinning of the propeller, the banging and hammering incident to tightening nuts and bolts, the pouring in of gas and oil. An unusual feature of the instrumentation is the directing of the cellos to play on the wooden tailpiece, thereby producing an approximate 'F' in pitch. Presently the plane hops off, to the accompaniment of a fire engine siren. The tempo quickens, and we have suggestions of storm and sleet, the roar of the engines and propeller.

"The third section is andante, the time incessantly changing (3-4, 4-4, 5-4), and is rather lyric in character. At first the mood is somber, but it presently brightens. I imagined the thoughts I conceived that Lindbergh must have had as the plane flew over the solitary desolate ocean, his rejection of the idea of turning back, and his will power to persist to the end.

"The concluding section is an allegro, meant to depict the arrival and triumph. I could think of no better way of musically suggesting this than by the employment of Yankee Doodle,—though of course not riding on a pony. There are at first only faint suggestions of this, and also of Dixie; but presently it is combined with the main (Lindbergh) theme, and becoming more persistent, is developed, and finally we have the triumph which is sought to be achieved by the combination of the Star Spangled Banner with Yankee Doodle, followed quickly by fragments of the Marseillaise and Dixie. Presently we have the Lindbergh theme in lyric form, and then another period of turmoil and struggle. In introducing this, I had in mind the struggle that our hero must have had in keeping his poise and self control. This, to my mind, was almost as glorious as the flight itself. Presently the Lindbergh theme is announced in grandiose form. The tempo is accelerated to molto vivace, and the work closes with a final statement of the main theme, maestoso.

"The work is scored for piccolo, two flutes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, harp, timpani, bass drum, cymbals, snare drum, long drum, triangle, glockenspiel, xylophone, wooden rattle, tamtam, fire engine siren, and strings.

"The score bears the inscription, 'To my good friend Tom McDermott' (Tom is Jersey City's famous operatic ice-man, who has not missed a performance at the Metropolitan in over twenty years)."

Not unlike Converse's Flivver Ten Million and several other modernistic works, Mr. Dunn has utilized every sort of contrivance in the first section to describe the preparation and the flight. It can be said truthfully that one's thoughts flew overseas with the lone pilot as Van Hoogstraten led his orchestra through these early passages of the music. Then with the intermingling of strains of Dixie, Yankee Doodle, The Star-Spangled Banner and the Marseillaise, all surrounding the main Lindbergh theme, the plane and aviator land safely in all their triumph.

Of course throughout the entire composition Mr. Dunn (Continued on page 25)

## MUSIC AND HEREDITY

By L. E. Eubanks

The three great molders of human life are heredity, environment and volition. With these three influences working for the same end, the goal is certain, unavoidable. In other words, if both your parents were great musicians, and you grew up in a musical atmosphere, heredity and environment would give you highly favorable chances to be a musician. If, in addition, you love music and have the will (volition) to apply yourself reasonably—you will be a musician.

So much, we all grant. But of this ideal triune foundation, which is the indispensable third, can the person with indifferent heredity, as regards music, become distinctively musical?

Authorities who argue that heredity is the most important element cite the Bach family, among whom were twenty eminent musicians and thirty or forty of less fame. It would be absurd to deny that music ran in the Bach blood; and who could reasonably claim that Beethoven's ability to publish compositions at thirteen years of age was entirely acquired? Music was born in Mozart, or he could not have composed when only five years old.

But about the time one is ready to concede that really great musical ability is a gift to certain families, some writer or lecturer presents the other side—and those who seek the truth know little more than they did to begin with. I have read that Haydn's father was a wheelwright and his mother a cook, that they had no music in them beyond the ordinary love of melody. Schubert and Schumann are other examples; so what shall we think?

It often has been observed that children of very gifted musicians are not always notably musical; and Mrs. Coppes has called attention to an interesting anti-suffrage tendency of musical heredity; whereas the women often make great performers they give us no compositions like those of the men.

In the face of so much conflicting evidence, only a hint of which I have given, any hard and fast assertions concerning the yea or nay of musical heredity would be poorly founded. Atavism, intermittent heredity, may be as active in artistic temperament as it is in pathology; and if so, Haydn, whose parents were "unmusical," might have received his gift from grandparents or great-grandparents.

What has been fully proved is that there are worlds of musical talent lying latent. Plato was right: "Music is to the mind what air is to the body"; and I cannot believe our Creator implanted any such constructive yearning in the human heart without commensurate provisions for its gratification. Music is a part of the human composition—in greater or less degree. Perhaps there are no people entirely destitute of musical instinct; some seem to be because it has not been brought to the surface. It is said that some poetry is born in every child; but how many become poets? Just as congenital defects may be overcome with the passing years, so congenital virtues and gifts may atrophy under neglect. Heredity alone is not sufficient, except in rare cases of genius; sporadic flames of excellence may occur in any family, but we cannot count on their appearance.

Teachers, not only music teachers but also all instructors who truly have the cause of education at heart, distinguish between genius and talent. Intelligent persons know that real genius is not, primarily, the result of training, and it is not argued that every child is a potential musical marvel. But fair musical talent is far more general than many believe. Do not think a child a genius because he plays easily by ear at an early age, but appreciate his talent and give it every chance you can to develop. Accurate hearing is the sine qua non of music, and this we know to be largely a function of the mind. This fact alone makes it undeniable that a high degree of musical proficiency may be developed by the same amount of effort required for other education. Music certainly is inherited many times, but it is also cultivable in a high degree. No person has serious cause for discouragement in the fact that his parents were not musicians.

Reasonable musical education is far less difficult than many other branches of learning. The small vocabulary makes for a beautiful simplicity painfully absent in many other studies, and the universality of its notation enables the student to work and progress in any country. The language of music is one thing that our quarrelsome old world agrees upon, and the student of music can be at home in any land.

If you have fair talent, be of good cheer. Do not be too ready to listen to discouragement. Perhaps the palmist has been unable to find "musical lines" in your hand; maybe

the astrologer says you were born in the wrong month; or the phrenologist sadly announces that you lack the fullness and width over the eyes that is characteristic of musicians' heads. Then an aunt whom you have not seen since you took up music comes for a visit and informs you that you have been laboring under a grievous mistake—you do not inherit ability, because it was not she who used to play the church organ, but a friend of hers. Undone! Another case of blasted hope!

Nonsense! Turn a deaf ear to all this stuff, and pin your faith in work, intelligent application. Aim at the sun. You may not hit it, but you will land higher on the ladder than the weak-willed who believe that certain families have a monopoly on music.

Let's get over a lot of these moss-grown beliefs—chief of which has been that one must come of musical ancestry to be musical, and that all good music has to be of foreign production. The people at large can do a great deal to preserve and encourage America's musical independence, and musicians should point the way when opportunity offers. Encourage belief in our own product, and disprove the contention that a performance is necessarily more meritorious because the artist hails from abroad. The biblical quotation that a prophet is without honor in his own country

## LEMBERG HEARS A VARIETY OF ARTISTS

## Concerts Aplenty But Opera Fails to Flourish

LEMBERG.—Two years ago, a young, quite unknown tenor made his debut as Faust in Gounod's opera of that name—a singer who was derided by a section of the press on account of his absolute ignorance in the art of singing and of his helplessness on the stage. On the other hand, he was praised by others because of his really very fine voice. A great future was prophesied to the young beginner if he would still diligently study. This young man, and budding singer, was Jan Kiepusa, and one heard later that he had been engaged by the Warsaw Opera.

I had heard the above when I saw a notice in Vienna announcing that Kiepusa was to appear in Puccini's *Tosca* with Maria Jeritza. I went to the state opera more to hear Jeritza than the tenor, but I was immediately informed, both by eye and ear, of Kiepusa's triumph in Vienna. There I saw the singer who has been named by an inspired but, to my mind, incautious critic, a second Caruso. The praise which the whole of the Viennese press gave was much exaggerated, for I noticed that he had learned very little since his debut. However, he sang the part of Cavaradossi prettily, but he used his voice so uneconomically that the long aria in the third act was sung entirely without expression.

The awakening soon came, for, in Berlin already, Kiepusa had discovered that—in spite of full houses and wildly excited audiences—a fine voice was not sufficient in order to become a second Caruso. It is remarkable, however, that a young singer, who is declared by the illustrious critic and by almost daily newspaper articles as the greatest tenor of the day, who gathers in the dollars so easily and who is adored by women, should believe the flatterer rather than the genuine adviser! Kiepusa naturally chose the former and this may be the beginning of his downfall. He gave two concerts in July—to full houses—and on this occasion I was able to discover for the third time that this singer had still very much to learn before he really could be looked upon as a meritorious singer.

However, one thing must be said of him. He understands advertising much better than he does singing. He does not disdain the highest means for self advertisement or even for describing himself as the greatest living tenor and as the one drawing the largest fees. Advertisement is natural, and even necessary, to an artist, but one must know how, and where. Kiepusa's methods do not go down with us. On the contrary, they arouse a general protest of the press and the public; he may be indifferent to this now, yet later it may have heavy consequences. Kiepusa is a young, handsome man of fine stage appearance and he has a really exceptionally fine and ringing tenor voice which—as already stated—is not yet sufficiently trained.

A contrast to these two concerts, which at the same time closed the season, was offered by the appearance of two well known singers, namely Alfred Piccaver and Hermann

certainly has special application in the musical world. Honor where honor is due is the right motto, and beneficial to audience as well as to artist, since it involves the study of musical discrimination.

In most things America has been self-assertive, and she will have to be in music. Not with pedantic impertinence, but in the same spirit in which the ambitious grammar-school pupil accepts help from his high-school friend, "Your suggestions will be gratefully heard, but I will do the guiding of my own craft and preserve my individuality."

America will win. Her irresistible energy and keen insight will compass any possible thing. In the years to come leadership will be hers; the pessimist who sees musical oblivion on the horizon has not studied the history of music, and fails to appreciate American spirit. That vague, reasonless assertion that we are too young, and that we cannot hope to do what the other countries have done, etc., is no argument at all. People who cannot comprehend the possible changes of time and who smile at young America's musical pretensions should read what Rupert Hughes says. If these are not the exact words, their substance is here:

"In the ninth century Iceland was the musical center of the world. Students went there from all over the world; it was the artistic Mecca. But Iceland long ago lost the musical crown. Welsh music rose to great fame, but was displaced. Russia is sending up strong and growing harmony, marred with much discord. But I do not hesitate to match against the serfs of the steppes the high-hearted, electric-minded, free people of our prairies and to predict that in the coming century musical supremacy will rest here in America."

Jadlowker, both of whom had great success. Ada Sari, celebrated Polish coloratura soprano, has also won rich applause. Madame Sari started her career in Lemberg, the city which rightly bears the nickname, the Nightingale. There is no second city in which so much is sung, or which has produced so many important singers. For example, a few names of artists well known in America are given, Marceline Sembrich, Adamo Didur, Moritz Rosenthal, Mieczyslaw Horszowski, Robert Perutz, Czeslaw Marek, Lubka Kolesa, and many others.

But the younger generation has also given us a number of exceptionally talented artists who have already trodden the path of international fame, and a great number of whom incidentally gave concerts this year in their city of birth. Beside these the following have recently appeared: Bronislaw Gimpel, the young but exceptionally talented violinist who became famous in Italy for he played on Paganini's violin in Genoa, and was received by the King, Mussolini, D'Annunzio, etc. (He is now on a concert tour in South America, where another Lemberg artist is also staying, namely Arthur Hermelin. This young pianist promises to become one of the "first."); Stefan Askenase, Lubka Lolesa, Leopold Münzer and the two above mentioned artists do not need special recommendation as their merits are well known, nor does the violinist, Felix Eyle. Marie Marco, who has already had so much success, is also a native of Lemberg, as also is Vladimir Kaczmar, who has reached a high position in Italy, singing both at the Scala, in Milan, and in other opera theaters with great success. Hermann Horner, of the German Theater, Prague, who is going to Nuremberg for the forthcoming season, is not a born Lemberg citizen. He can, however, be numbered amongst these, as he was brought up here by the famous pedagogue Wilhelm Flamm (now living in Berlin as Slezak's master).

Apart from these Lemberg artists we have had the following visitors during the past season: Egon Petri, Severin Eisenberger, Robert Casadesu, Georg V. Lalewicz, Josef Sliwinski, Nikolai Orloff, Arthur Rubinstein, Vasa Prihoda, the Dresden, Trieste, Sefcik and Rose Quartets, etc.

The local musical unions—particularly the Polish Musical Union—have been very active. Under the leadership of Director M. Soltys, they succeeded in performing Berlioz' *Damnation of Faust*, as well as Beethoven's Ninth and Choral Fantasia. The second leader of the Union, Dr. Adam Soltys, acquainted us with new music and, apart from works by Rabaud, Milhaud and Stravinsky, we heard Bela Bartok's *Dance Suite* and Korngold's *Music for Much Ado About Nothing*, which must be repeated.

One concert was given in memory of the deceased Polish master of symphony, Mieczyslaw Karlowicz, at which Pierne's *La Croisade des Enfants* was heard.

Opera performances have been less stimulating, as they have been under the direction of one who is a layman as regards music. Consequently, only four novelties have been performed, namely Otto Nicolai's *Merry Wives of Windsor*, Umberto Giordano's *Fedora*, Amilcare Ponchielli's *La Gioconda*, and the Polish opera, *Baltic Legends*, by Felix V.



Photos © Western Mail



TWO SCENES FROM THE NATIONAL WELSH EISTEDDFOD AT HOLYHEAD, ANGLESEY.  
(Left) The Horn of Plenty in the Bardic Procession. (Right) The Archdruid at the Gorsedd.



Nowowiejski. This last opera won great approval for it is the work of a known and recognized master.

The scholars of the opera classes of the Conservatoire, who performed *Così fan Tutti* under the direction of Adam Soltys, deserve special mention. This was its first performance in the Polish language.

Opera does not flourish here, the chief reason being that the authorities who rule the local theater in their own way so far have never decided to establish a suitable director. Until now they have experimented with dramatic actors as leaders of the opera, but all have come to grief. However, the coming season promises an improvement, for at last a man has been placed at the head of the theater from whom one can expect a great amelioration. Teofil Trzcinski is a first-class professor who will know how to raise the level of the theater.

ALFRED PLOHN.

### MUSIC IN MILAN

MILAN.—The official announcement has been made that the Teatro Dal Verme will begin its second fall season of grand opera on September 6, 1927, under the popular manager, Oreste Poli, formerly impresario of the Teatro Carcano (which has now passed to the cinema field). Mr. Poli will be assisted by Mario Scolari, his able colleague.

Many well-known American artists have been launched safely on their careers through this same management. This season Aroldo Lindi, American tenor, is engaged to sing several roles, including his well known interpretation of Rhadames in *Aida*. He has been heard in this role several times at La Scala, where he met with unusual success. Mario Basiola, baritone of the Metropolitan Opera in New York, has been engaged to sing special performances of Barber of Seville and *Rigoletto*. The repertory for this exceptional two months' season includes the operas *Bohème*, *Aida*, *Rigoletto*, *Butterfly*, *Mascagni's Isabeau*, and the Barber of Seville. Many noted artists will be heard, the most important including Carmen Melis, Isang Tapaies (Japanese), Ersilia Fanelli (American), sopranos; Gabriella Galli, mezzo-soprano; Lindi, Wesselowsky, and Pintucci, tenors; and Basiola and Dolnisky, baritones. The orchestra will be under the able direction of Angelo Ferrari.

The annual summer season of Bergamo gave its first performance at the Donisetti Teatro on August 27, under the direction of the able impresario, Ercole Casale. The operas to be given this season are *Carmen*, *Mefistofele*, and a new opera, *Samaritana della Scala*, by Vincenzo Gusmini, of Bergamo. This opera was given its first performance at the Teatro Fenici of Venice with success during the past spring season, Maestro Failoni conducting. The musical director of the Bergamo season will be Maestro Serge Failoni.

Among the prominent musical notables to arrive recently in Milan was Agide Jacchia, director of the Boston Conservatory of Music, and for many years director of the Boston Symphony "Pops"—which organization owes much of its huge popularity to this talented and genial symphonic and operatic conductor. With him was his wife, the widely known soprano, Ester Ferrabini. The Jacchias paid a visit of inspection to their new villa in Milan, which is nearing completion, and then left for their summer villa at Viserba, Rimini, to spend the balance of the summer season. They expect to leave for America early in September.

ANTONIO BASSI.

### Goossens Re-engaged at Hollywood Bowl

At the completion of his eight concerts in the Hollywood Bowl with the Los Angeles Philharmonic Orchestra, Eugene Goossens was engaged for at least two weeks next season, it being his third successive engagement with the California ensemble. Mr. Goossens is now in Rochester preparing for his season with the Rochester Philharmonic Orchestra, of which he is the permanent leader.

"Mr. Goossens' farewell program," wrote David Bruno Usher in the Los Angeles Evening Express, "was one of the brightest spots in the bright annals of the Hollywood Bowl. The young maestro was the center of ovations from the moment he stepped upon the stage."

Mr. Goossens spent the summer in London where he conducted the Diaghileff Ballet at the Prince's Theater for six weeks. For his Rochester orchestral season he brought

## PACIFIC COAST SAENGERFEST HELD IN TACOMA

TACOMA, WASH.—Tacoma's biggest summer musical event was the gathering of almost 2000 singers making up the German and Swiss choral organizations which met there July 29, 30 and August 1. Three excellent concerts were the outstanding musical features of the Saengerfest, in which the various assembled choirs participated both singly and as a unit.

On the opening night, before the huge crowd which had assembled in the Tacoma Stadium, the band of the German cruiser Emden, which is in Puget Sound for a few weeks, marched into the horseshoe, officially opening the three days' conference. The orchestra under Claude Madden played several selections, and provided the accompaniment for the Greater Pacific Saengerbund Mixed Chorus, under Herman Hafner, giving Meersstille und Glueckliche Fahrt of Podbertsky. Mme. Gertrude Weidemann and Mark Daniels were the soloists for the occasion.

The Sunday concert was in the nature of contests, and it was at this time that the finest artistry in choral work was displayed. Competition was decidedly keen for first honors. The prize winners were the Maennerchor of San Francisco, led by Frederick Schiller; the singing section of Oakland Turnverein, led by Hans Niederhoffer; singing section of San Diego Turnverein, under Richard Schuster; the Harmony Club of Tacoma, led by Frederick Kloepper; the Arion Club of Spokane, under Gottfried Herbst; the ladies' chorus of the German Society, San Francisco, Frederick

Schiller, conductor, while the final "sweepstakes cup" was awarded to the singing section of Germania of Los Angeles, with Fred Mehr as its conductor.

The massed choruses were under the direction of F. Hermann of Tacoma and Herman Hafner of Portland, and afforded some real thrills in tonal volume and spectacular stage effects. The newly elected president of the Greater Pacific Saengerbund is Colonel Theodore Gier. The date of the next Pacific Saengerfest has not yet been settled, but there will be a Northwest conclave of the Saengerbund in Seattle during the summer of 1929.

Tacoma was not alone favored by the advent of these choral organizations. Seattle, too, shared in the pleasure of hearing some of these choirs, when a massed chorus of over 1,000 voices appeared in concert at Volunteer Park, on July 31. There were many choral numbers, most excellently rendered, and again the German band from the Cruiser Emden contributed many excellent selections. Enthusiasm always runs high during Saengerfest performances, yet it seems that each year the enthusiasm is greater—and certainly the audiences are larger and more appreciative. Appreciation of the musical achievements of the various nationalities represented in the land is growing, and tends to create a friendliness and understanding that could be attained in no other way. From this standpoint alone, music again proves its universality, and helps in the true assimilation of all peoples for one great country. J. H.

over with him several novelties which will have a place on his programs the coming season.

### Samossoud to Direct The King's Henchman

There is a daily arrival in the offices of the touring company of The King's Henchman of a surprising number of letters from small communities, not only asking for a performance of the Taylor-Millay opera, but offering guarantees seemingly out of proportion to the size of the towns. When a town of ten thousand people offers a three thousand dollar guarantee for one performance, at least half the adults in the town must be counted on as interested enough to buy tickets. Other guarantees have been offered from towns slightly larger and from too many of them to mention, and they are more than the company can take care of. It has been said that the American public in general will not support opera, but The King's Henchman company does not believe it.

The forthcoming transcontinental tour will be under the direction of Jacques Samossoud. Not only is it musically under his baton, but the organization of the entire project, also, is the result of his enthusiasm for the opera. Before its premiere at the Metropolitan Opera House last winter, Mr. Samossoud acquired the world rights for the production, for his predictions for its success were more than justified by the enthusiasm with which it was received last season. Mr. Samossoud now proposes to give the American public an opportunity to hear this native work, and the company, which has been organized from the Metropolitan, will begin its thirty weeks' tour in Washington the latter part of October.

### Lynnwood Farnam Praised in England

During the summer Lynnwood Farnam has given organ recitals at St. George's United Free Church, Edinburgh, the Exeter Cathedral, and at the new Liverpool Cathedral. On August 29 he was scheduled to play at the Church of St. Mary Redcliffe, Bristol; at York Minster on September 3; at Westminster Cathedral, London, on September 8, and at Lincoln Cathedral on September 15. Mr. Farnam plans to sail for New York on September 17.

The Edinburgh Scottish Chronicle contained the following regarding one of Farnam's recitals: "To a crowded audience of over fifteen hundred lovers of organ music, Mr. Farnam gave an outstanding and memorable recital . . . a virtuoso organist par excellence . . . Mr. Farnam brilliantly vindicated his reputation both by his program and by his consummate mastery in rendering it. It is rarely that a large audience at an organ recital listens spellbound, but it

is no exaggeration to say that a hush of bated breath went through the hall while he played, and that at the end of each successive piece that hush was broken by a storm of applause . . . After every piece he acknowledged the enthusiastic applause with characteristic modesty and showed great artistic tact in his encores by only repeating the coda and thus enhancing the effect."

### Lectures on Modern Music by American Composer

The New School of Social Research, 465 West 23rd Street, announces a course of twelve lectures on the Evolution of Modern Music, to be given this fall by Aaron Copland, a prominent young American composer. The lectures will commence on September 30, and will take place each Friday evening thereafter, at 8:20. Current new music of the coming season will be discussed and illustrated at the piano. Particulars as to the course can be obtained from the office of the secretary of the school.

### Phi Mu Alpha Offers Free Scholarship in Piano

The men's national honorary musical fraternity, Phi Mu Alpha, offers a free scholarship in piano for a year's study under Louis Artau at the University of Oregon School of Music. The contest is open to boys only who will register at the University of Oregon, and will be held at the University on September 21, 1927. All desiring to compete should communicate with Edward Best, president of Phi Mu Alpha, University of Oregon School of Music, Eugene, Oregon.

### Juilliard Foundation Entrance Examinations

Examinations for admittance to the Juilliard School of Music will be held from September 26 to 30. Candidates are required to send in their applications not later than Saturday, September 10, to the school at 49 East 52d Street, New York City. Applications received after that date will not receive consideration.

### Bruno Huhn Reopens New York Studio

Bruno Huhn, coach and teacher of singing, has returned from spending the summer at East Hampton, Long Island, and reopened his New York studios. Mr. Huhn specializes in English, French and German song repertory.



Kaufmann & Fabry Co., photo

PERCY GRAINGER'S MASTER CLASS AT THE CHICAGO MUSICAL COLLEGE, SUMMER, 1927.

## HENRY HADLEY ENTHUSIASTIC ABOUT BUENOS AIRES AND ENGAGEMENT THERE

Henry Hadley is back in New York again quite enthused, naturally, over his Buenos Aires successes as first American guest conductor of the Philharmonic Orchestra. Mr. Hadley conducted a series of thirteen concerts, which proved a triumph for him both from the standpoint of the public and press. At his farewell appearance he was tendered an ovation even greater, if that were possible, than those that attended each appearance. At a farewell banquet he was presented with a handsome gold and diamond medal, a token of the orchestra's esteem and admiration.

### PRESS PRAISES

To reprint all the glowing comments of the press would be impossible at this time, owing to lack of space, but a glance at several, chosen at random by the writer, will give

knows the real beauties of the score, and renders them in a form clear, expressive and convincing. Well merited was the ovation which he received after the prelude to Tristan and Liebestod," wrote the reviewer for La Critica, continuing: "It was greatly justified, it is certain, for Hadley offered a most interesting reading in its restraint, and at the same time, in its passionate rendition. The great art and extraordinary temperament which exist in Henry Hadley, were revealed in the first measures of Tristan. It was a new reading to us—profound, musical and most artistic. It was indeed a performance which lent honor to the conductor."

The Accion was of the opinion that "never has the fourth symphony of Tchaikowsky been revealed in such a dignified

offers us admirable interpretations. It is the North American conductor and composer, Henry Hadley."

### HIS OWN LUCIFER WELL RECEIVED

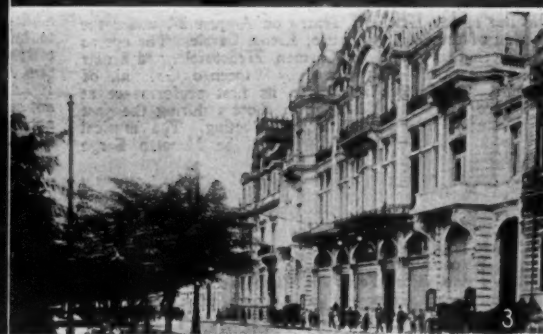
At the fourth and fifth concerts, Hadley's own Lucifer was cordially received. Said La Nacion of June 26: "The setting of Lucifer is treated with much technical skill and bespeaks great knowledge of all the resources of an orchestra. The work was vigorously applauded as was the composer and conductor, Henry Hadley."

### FAREWELL BANQUET AND MEDAL

At the farewell banquet given in honor of Mr. Hadley, the following speech was made on behalf of members of the orchestra, and Mr. Hadley made an appropriate little reply, reading it off in Spanish, which he picked up quite readily while in Buenos Aires:

### "ILLUSTRIOUS MASTER"

"On the initiation of the sixth cycle of the labor, tenacious and full of sacrifices, which the Asociacion del Profesorado Orquestal has been realizing through its Philharmonic Orchestra, we have had this year the advantage of a sincere



WITH HENRY HADLEY IN BUENOS AIRES

(1) Asociacion Orquestal, the leading quartet of Buenos Aires, which honored the American composer and conductor by performing his quintet for the first time in that country. The press and public received it with acclaim. (2) Left to right: Carlos Marchal, president of the Orquesta Filarmonica, Mrs. Marchal, Mrs. Henry Hadley (Inez Barbour, who sang four times in Buenos Aires), Henry Hadley and the daughter of the Marchals. (3) Teatro Coliseo, where the concerts took place.

some idea of the impression the newcomer to Buenos Aires created. The Herald of June 12 describes Mr. Hadley's initial reception as follows: "Cheerings and acclamations were the order of the day at Dr. Henry Hadley's first concert. Dr. Hadley showed himself a conductor of great merit, his principal qualities being a sympathetic understanding of the works given, respect for the composer's intentions, and a sobriety of gesture which enables him to get the greatest effect from the orchestra in the passages in which vigorous conducting is really required. These qualities were fully appreciated by the large audience which filled the theater, and it may confidently be predicted that Dr. Hadley will soon be a favorite of Argentine audiences."

His second appearance showed an increase in favor: "The distinguished North American conductor, Dr. Henry Hadley,

manner and all of its beauty displayed. The Maestro and his subordinates were rewarded with a warm ovation which was renewed after the Vivaldi."

"With a full house," wrote the Herald of June 26, "the Orquestal Association gave its third concert, the usual high standard being maintained by the orchestra and its distinguished conductor, Dr. Henry Hadley. The audience was most enthusiastic and showed its appreciation of both orchestra and leader. In the Wagnerian numbers Dr. Hadley particularly shone. Nothing but praise can be given for the performance."

### "A DIRECTOR OF INDISPUTABLE GIFTS"

In the words of La Accion: "The excellent Orquesta Filarmonica has at last a director of indisputable gifts, not gained by influence or sympathy, who with stick in hand,

and enthusiastic collaborator, one, who, undismayed by the limited trials to which our professional lives compel us, knew how to take advantage of so limited means, carrying through most interesting programs, under the double aspect of artistic culture towards the consecrated classics and the diffusion of the most modern musical tendencies which, despite being discussed, continue to crystallize desires of renewal, and which are planting eternal and unchangeable sign posts in the path of art."

"The enthusiastic collaborator has been you, Master Henry Hadley, who, with dynamic energy had infused us with the

1927

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A GIFT TO HENRY HADLEY.

Back and front of gold and diamond medal presented to Mr. Hadley by the orchestra after his farewell concert.

vitality necessary to execute orchestral works that deserved the unanimous approval and frank applause of an enthusiastic public. You have also revealed yourself to us under a very interesting aspect, acquainting us with the several of your own compositions, which denote a solid musical culture, inspired always by noble and elevated tendencies, the refined product of a great country, to which legend alone attributed the capacity of building automobiles and skyscrapers.

"For all these reasons, the Philharmonic Orchestra of the Association of Orchestral Professors has wished to show its appreciation of its enthusiastic collaborator, Dr. Henry Hadley, offering him this modest homage in memory of his first campaign in Buenos Aires and wishing him, with all our hearts, safe return to his country, from which he may always remember the fellow feeling created by his short stay in the Argentine Republic, as conductor of the Philharmonic Orchestra of the Association of the Orchestral Professors."

### HADLEY ENTHUSIASTIC OVER ORCHESTRA

When Mr. Hadley was interviewed on his return to New



York he was most enthusiastic over Buenos Aires and his visit there. The orchestra he characterized as a remarkably good one and worthy of comparison with any of the orchestras of Europe. The orchestra is only six years old and while it did have a permanent conductor not so long ago, it now follows the custom of having only guest conductors. The orchestra, according to Mr. Hadley, has imported many of its first musicians, such as the first trumpet and horn, and the strings he found excellent. Rarely, if ever, has Mr. Hadley encountered such a marvelous spirit among the members of the orchestra. They have an unusual sense of pride in their organization and consequently their performances show it. In some respect this might be accredited to the fact that the orchestra itself is subsidized by the city and by the state, therefore not having to depend upon private individuals.

## PUBLIC LIKES NOVELTIES

Questioned as to the preferences of the music lovers of Buenos Aires, Mr. Hadley replied that he found they loved novelties—that they want the last word in everything, for they demand novelties. They are crazy—to use the American conductor's own words—to learn new works. And for that reason all of Mr. Hadley's program contained some novelty. Among those he gave place to on the programs were Converse's Flivver 10,000,000, which was as well received as was Honegger's Pacific 231 here; De Falla's El Amor Brujo, and Malipiero's Three Symphony Sketches-Goldonianna. Then there was Victor Herbert's Irish Rhapsody, Hadley's own Lucifer and the Angeles from his symphony, and also Respighi's Pini de Roma, which was popular with his audiences.

## LOYAL TO NATIVE COMPOSERS

But as well as the Buenos Aires music lover demands and enjoys novelties and has a fondness for the classics, he is very loyal to his native composers. Consequently every program contains the work of some Argentine composer. Mr. Hadley found many works of merit. Among the talented composers is a young chap named Troiani, and still another, Alberto Williams. Whether Richard Strauss, Felix Weingartner, or any other conductor of note wields the baton, he must include a local composer's work. This fostering of home talent, in Mr. Hadley's opinion, serves admirably to build up the music of the country.

## ATTENDED OPERA

While in Buenos Aires, Mr. Hadley attended a number of performances at the Colon, which he calls the most beautiful theater in the world. Claudia Muzio is a reigning favorite there just now, her performance of Norma being one of her outstanding successes. Fleta is there this season and so are Conductors Marinuzzi and Belezza, one of whose works for orchestra was performed by Mr. Hadley.

The South American audiences are lively ones. If they like you, according to Mr. Hadley and others who have gone to that country, they can't applaud you enough. If they don't like you they don't hesitate to hiss and hiss loud enough to disconcert you.

Bachaus had given a series of remarkably successful concerts in Buenos Aires while Mr. Hadley was there; so had Brailowsky, and also a Spanish pianist, whose name escapes us at this time. But as much as one becomes a favorite, when the wave of fancy turns it is time to look elsewhere.

Buenos Aires, Mr. Hadley contends, is a very interesting city. By way of light entertainment they have the revistas, which begin at seven or eight, last an hour or so, followed by an intermission; another hour of amusement, intermission and so on. This keeps on till about midnight, when the cabaret holds sway until four in the morning. Unlike New York, women are rarely seen in restaurants in the wee hours. It is a man's world, this—somewhat similar to the life in Italy and some European countries. The Buenos Aires women, noted for their beauty, are smart dressers, donning the latest creations from Paris. The shops, incidentally, resemble those of the Parisian capital, but the prices are higher.

Being in the Argentina city was one of the happiest experiences of Henry Hadley's career, which is saying a good deal. He has appeared in nearly all of the large cities of Europe.

One of the last things Mr. Hadley did before sailing for New York was to act as one of the judges at an orchestral competition for which the first prize was five thousand pesos.

### Mme. Cahier Makes "Debut" as Accompanist in Sweden

Mme. Charles Cahier recently accompanied two of her artist-pupils in a recital, and one of the critics commented as follows: "Two of Mme. Cahier's pupils—Georgia Standing of Salt Lake City, and Constance Lundvall of Malmoe—gave a concert and were very highly praised, not as pupils, but as finished singers. Miss Standing's success was so sensational that she was immediately engaged for ten concerts in Sweden. But what Mme. Cahier achieved as accompanist was more than admirable. We all know what she is as musician and singer of world-wide reputation, but such accompaniments we have never heard. Every song was without notes,

and transposed to suit the color of the two voices, and orchestral in fullness and tone. It was astonishing! At the same time it was discrete and cultured as we are accustomed to in her performances. Grieg once remarked at one of Mme. Cahier's concerts in Oslo, as she accompanied herself in one of her encores: 'At last, a beautiful accompaniment also!' If it is true that Mme. Cahier has never had a piano lesson (and she says it is) then our admiration has no boundary."

### Emanuel Zetlin to Teach in New York

Emanuel Zetlin, a member of the Curtis Institute of Music faculty, will conduct a private violin class in New York City next season. This will be in addition to his regular institute teaching, his solo concert work and his appearances with the Curtis Quartet. Mr. Zetlin is a native of Petrograd and a graduate of the Imperial Conservatory. As a boy, while a pupil of Prof. Auer, he gained attention in Russia, Finland and Switzerland, and his appearances included many orchestral engagements. Upon leaving Petrograd he went to Berlin, where he continued his studies with Carl Flesch, meanwhile winning recognition as a soloist. He came to America in 1924 to join the newly organized staff of the Curtis Institute.

Mr. Zetlin has been winning success with audiences and critics since coming to this country, and has been equally successful both in solo and ensemble playing. The reviews



Kubey-Rembrandt Studios

EMANUEL ZETLIN

this young artist has received have touched upon many sides of his musical nature and attainments, both European and American critics commenting upon his sincere and eloquent art. "What makes his performance especially impressive," says the Berlin Borsen-Zeitung, "is the depth and nobility of his interpretation and the complete absence of any striving for personal effect." New York critics have been no less enthusiastic, and the following are taken from some of their comments upon recent appearances in this city: "Mr. Zetlin played with a delicacy of style and a distinction of phrase that commanded admiration," stated a Times reviewer, while the Sun noted that he "has technic and a sure instinct for significant phrasing and effective tone color. But it is his sound musicianship and imagination which lift his work above the common level." The Herald believed that "his work was admirable. Throughout he evoked a clear, mellow and most eloquent tone. His double stops and harmonics had sheen and brilliance," and regarding another recital made statements to the effect that Mr. Zetlin "played once more with vitality of line and form, with due regard for his privilege as interpreter of master works, and with individual fineness and discretion. . . . an event which provided deep satisfaction to lovers of sincerity and respect in musicianship."

### Ethelynde Smith Gives Pleasing Program

"The audience at the Riggan Theater," said the Henderson, N. C., Daily Dispatch, "heard a wonderfully fine concert when Ethelynde Smith appeared in song recital. She maintained her reputation of being a most talented and capable singer. Her voice possesses great charm, and her program was splendidly selected and arranged, and sung with real appreciation of values and splendid interpretation. The concert was a rare musical treat, and the audience was most appreciative, becoming more and more enthusiastic as the program progressed, so that Miss Smith was compelled to return with numerous encores, with which she was extremely gracious. Everyone was greatly delighted."

### N. Lindsay Norden at Cape Cod

Mr. and Mrs. N. Lindsay Norden and their daughter Grace Elise are spending the summer on Cape Cod, Mass. Mr. Norden returns to Philadelphia early in September to take up his new post at the First Presbyterian Church, Germantown, where he will have an Austin organ of 125 stops in two chancel and gallery divisions. Mr. Norden will develop the music along some original lines, and will have a solo quartet of artists, a chorus and assisting instrumentalists. Mr. Norden will also train the choir of St. Philip's Church, West Philadelphia, and play at an afternoon musical service on Sundays.

### Levitzi in Europe

Mischa Levitzi's European tour will include orchestra appearances at London, Berlin, Budapest, Amsterdam, The Hague, Hamburg, Oslo and Helsingfors.

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Stuart Gracey is at present in the United States holding auditions for young artists wishing to avail themselves of the opportunity of advanced study, coaching for the operatic stage, and preparation for operatic debuts in Italy with J. H. Duval, the internationally renowned vocal authority.

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### New Organ to Be Constructed at Ann Arbor

Palmer Christian, organist of the University of Michigan, at Ann Arbor, has announced that the regents of the University have contracted with the Skinner Organ Company for a new organ to be built in Hill Auditorium to replace the



PALMER CHRISTIAN

Frieze Memorial organ, which has been the pride of the University since the close of the Columbia Exposition in Chicago in 1893. The instrument when complete will be one of the most magnificent examples of the art of modern organ building, and construction on it will begin immediately.

The new organ will serve an important function in the life of Ann Arbor. For a number of years Mr. Christian has given a series of weekly organ recitals during the academic year, in which the entire field of organ literature virtually has been covered. The new organ will give a great impetus to this series of recitals, which in the past has been attended weekly by audiences ranging from one to three thousand persons.

The Frieze Memorial organ, which is to be dismantled to provide room for the new organ, has had a remarkable history. It was constructed by the Farrand and Votey Organ Company for exhibition at the World's Fair in Chicago in 1893, and at that time represented the highest development in organ construction. It was electric action throughout. While on exhibition in the Music Hall it was played upon by practically all of the world's great organists who visited the exposition. Immediately thereafter the University Musical Society of Ann Arbor procured it and presented it to the University of Michigan. It reposed in University Hall until 1913 when it was transferred and rebuilt in Hill Auditorium. Only minor changes, however, were made at that time. Charles A. Sink, president of the University Musical Society, stated that the society was greatly pleased by the University's action, the old organ having fulfilled its mission through a long period of years; and while its memories were held almost sacred by thousands of former students and Ann Arbor visitors, it rightfully must give way to progress in the art of music. The new instrument with its fuller possibilities and greater effectiveness for musical expression should build upon the foundation created by the former instrument a still greater love for music and develop still greater musical traditions upon teachers and students, and alumni who for many years will listen to its tones.

### Mary Lewis Debuts with Ravinia Opera

Mary Lewis, soprano, made her debut with the Ravinia Opera Company on August 10 in *The Tales of Hoffman*, singing the role of Giulita, in which she has been heard at the Metropolitan Opera House in New York.

In speaking of her performance in the *Herald-Examiner* the following day, Glenn Dillard Gunn said, "Mary Lewis solved, in part, the mystery of the public's continued interest in Offenbach's fantastic opera, *The Tales of Hoffman*. Be it recorded at once before delving further into this puzzle that Miss Lewis is as fair today as when Flo Ziegfeld offered her to the world for that reason and no other, that further she presented entirely adequate lyric justification for her adventures into the ranks of metropolitan stars. True to the part she played, she had IT in her voice, which is warm, seductive, and always alluring. Furthermore, she violated tradition by singing the Barcarolle in tune as Bori did last summer."

According to Maurice Rosenfeld in the *Chicago Daily News*, "Mary Lewis is a statuesque, attractive young artist who besides her personality possesses much stage routine, an intelligent understanding of dramatic values, her role, and a vocal gift which served her adequately. She sang her part of the Barcarolle and her solo in the later dramatic passages

of the music with a tone of color and power."

"Miss Lewis sang the Barcarolle in pitch," said Edward Moore in the *Chicago Tribune*, "which is to her credit."

"Mary Lewis's voice is of lovely quality, and carries well. She used it skillfully, bringing out its excellence by careful vocalism," wrote Farnsworth Wright in the *Chicago Daily Journal*.

### Amato Representative of Chemnitz Opera House

The accompanying letter from Richard Tauber, Generalintendant of the Chemnitz Opera House, Germany, was received recently by Pasquale Amato, eminent baritone and pedagogue:

Chemnitz, August 4, 1927.

My dear master:

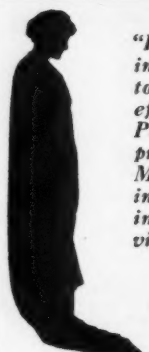
If these lines have been somewhat delayed I hope that you will excuse this on account of my recent return from my vacation and that I am only now in harness again.

I hasten therefore to reply to your letter of June 21 and to give expression to my great delight in hearing from you, for this letter comes from an artist for whom I have nothing but the most extraordinary admiration and devotion.

It is a pity, however, that you have decided to transfer your activities to the United States, for it deprives me of the opportunity to greet you again as guest artist of our Opera House.

Your project, to create a school over there for the purpose of recruiting and teaching good American vocal material for the European opera field, is one which I can only heartily endorse, because when a master of the singing art of your qualifications assumes such a task, and places his knowledge in the service of such a good cause, these can result only to the advantage of the art of singing.

I shall appreciate it very much if you would bear us in mind whenever you have finished the vocal and histrionic educations of any



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*The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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good man or woman singer, and it is my privilege to appoint you as representative of the Chemnitz Opera House.

In the hope that you and your family are in perfect health, with best wishes and high respect, I am,

Your very devoted,

(Signed) RICHARD TAUBER.

Mr. Tauber formerly was a well known actor and is the father of Richard Tauber, tenor, of the Berlin and Vienna opera houses.

### Jessie Fenner Hill Pupils in Manhatters

Two of Jessie Fenner Hill's artist-pupils, Eleanor Shaler and Sally Bates, are outstanding successes in *The Manhatters* at the Selwyn Theater. The *Evening Sun* refers to Miss Shaler in the following manner: "One of the Manhatters is Eleanor Shaler, who is one of the 'finds' of the season. She has an unerring sense of the comic, whether she is acting a Trinity churchyard elegy or singing one of the Sad Songs of the Gay Nineties." Said the *Evening Journal*: "She stopped the show with her character rendition of sad songs of the Gay Nineties . . ." and "Miss Bates especially was pleasing in leading down on the Delta, easily the song hit of the piece." The *Evening Telegram* refers to the two young women as "Eleanor Shaler's rich burlesque and Sally Bates' personality plus." In the opinion of Walter Winchell in the *Evening Graphic*: "The most amusing clown is Eleanor Shaler, whose Sad Songs from the Gay Nineties supplied auditors with laugh spasms. She is an adroit comedienne and will go far . . . Sally Bates contributes creditably, too."

Mrs. Hill is at present making an automobile trip to Quebec, but will return in the early fall to reopen her new studios.

### Students are Appreciative

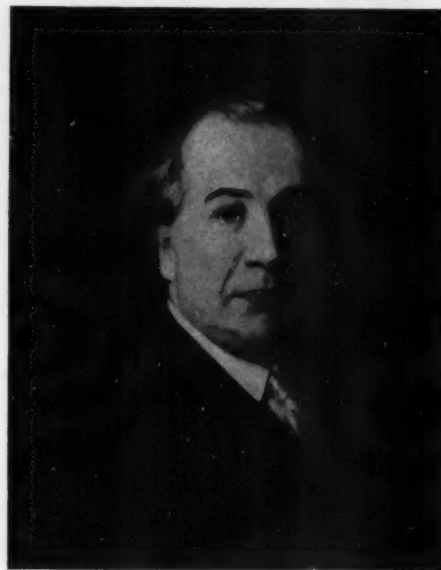
Students all over the world are appreciative when they get what they want in the way of improving their musical ability. Recently at the Chicago Musical College, where Alexander Raab is guest teacher in the piano department, his large interpretation class showed him unmistakably their appreciation by presenting him with a beautiful gold fountain

pen and pencil, and decorating his piano with several bunches of roses.

Mr. Raab appreciated the gifts of the students, but he told a representative of the *MUSICAL COURIER* that what made him feel happier was that each and every one of his students was present at each lesson during the whole master class session of six weeks, and he appreciated that serious attitude of his students.

"It has often been said," added Mr. Raab, "that Chicago has become one of the big musical centers of the world, so I won't at this time dwell on a subject that has been discussed in your paper very often, but I will say that each year I notice that throughout America the piano students are becoming more and more serious, and more and more conscious of what they really want from an artistic standpoint. A few years back, many students came to the school just as a sort of pastime. Now every girl and boy who comes to my class attends with a purpose—that of playing better tomorrow than they did yesterday."

Mr. Raab, who has concluded his second season as guest teacher at the Chicago Musical College, has been re-engaged for four more seasons as guest teacher and will resume his duties again next March. As ever, his schedule was completely filled this summer from nine o'clock in the morn-



Mishkin photo

ALEXANDER RAAB

ing until six in the evening. His plans for the coming season are not to be divulged as yet to the musical fraternity, but it may be said without breaking the seal of secrecy that he has several flattering offers from Europe and America for similar classes. Should Mr. Raab go to Europe, or should he be called to California, Florida, or anywhere else in the musical world, his weekly contributions will continue in this paper, and thus his numerous pupils throughout the country and those who want his advice, can address him as heretofore at Orchestra Building, Chicago.

### Curtis Institute Auditorium to Be Dedicated in October

Work is being rushed on the new concert hall of the Curtis Institute of Music, Philadelphia, which is to be dedicated at the opening of the new season in October. The auditorium, which is a one story structure in classical style to harmonize with the other buildings of the Institute, will possess many unique features in construction. It will have no outside openings, being mechanically ventilated and lighted. It is perhaps the smallest building in the country to have both basement and sub-basement; the lower level to be used for heating and ventilating equipment and the upper basement to be devoted to practise rooms. A feature of the auditorium will be a \$50,000 Aeolian pipe organ, the gift of Cyrus H. K. Curtis, father of Mrs. Edward Bok, who has endowed the Institute.

The entire group of buildings in Rittenhouse Square which house the Institute are being remodeled to provide for many additions and improvements. A restaurant to accommodate eighty persons at one time will be in continuous operation, and the library which now contains 6,000 volumes, is being enlarged. An oil heating plant to serve the entire group of buildings is being installed. A practise organ, also being installed by the Aeolian Company, will supplement the concert organ for the use of students. Plans for the auditorium and for the remodelling have been prepared by Horace W. Sellers, architect.



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### William J. Reddick Re-Engaged for Bay View University

William J. Reddick's summer work at the Bay View, Mich., University has been so tremendously successful this year that he has already been re-engaged to direct the music for another year. This summer a number of interesting programs were given in the auditorium which seats over 3,000 persons, and every performance was packed.

Sullivan's Golden Legend, presented on August 19, was the biggest work ever attempted at the school and considered by many the most successful. The festival chorus and assembly orchestra, under the direction of Mr. Reddick, furnished the background for the following cast of soloists: Muriel Wilson, soprano, as Elsie; Wesley Howard, tenor, as Prince Henry; Edith Goebel, contralto, the Ursula, and Wells Clary, baritone, as Lucifer, a Forester.

There was a so-called Vesper Concert every Sunday night, free to the public. There is no break between the numbers, each being connected to the next one by modulations either on the organ, piano or orchestra. For instance, at the fifth Vesper Concert, on August 14, the program was as follows: Hark, Hark My Soul (Shelley), the Assembly Quartet; Irish Air (arranged by Kreisler), the Instrumental Ensemble; The Ninety and Nine (Campion), Mr. Clary; Adagio Pathetique (Godard), the Assembly Orchestra; Swing Low, Sweet Chariot (arranged by Reddick), Miss Wilson, Miss Goebel and Mr. Howard; Little Star (Spanish Folk Song), the Instrumental Ensemble; Le Soir (Chaminade), Mr. Reddick and Miss Green; Ase's Death (Grieg), the String Orchestra; Sanctus from the St. Cecilia Mass (Gounod), Mr. Howard and the Assembly Choir and Orchestra.

Such happily chosen programs were given every Sunday night, as on other occasions, by well known artists. July 22, one was given by Esthel Alice Green, pianist; William J. Reddick, pianist; Wells Clary, baritone, and Dudleigh Vernor, accompanist. July 29, Edith Goebel, contralto; Thelma Newell, violinist; Esthel Alice Green, accompanist; John Browning Sapp, violinist; Herbert L. Weis, cellist, and Dudleigh Vernor, accompanist, contributed the program.



WILLIAM REDDICK

From the drawing by Joseph Cummings Chase

August 16, 17, and 18 marked part of the annual festival, with Dudleigh Vernor and Wells Clary giving the first concert, and the Assembly Orchestra, conducted by Mr. Reddick, and assisted by Muriel Wilson, soprano, appearing at the second, and the Assembly String Quartet at the third.

The orchestral program was a great success, it being the first time a symphony program had been given there and perhaps the first time a complete symphony was performed.

Mr. Reddick is dean and head of the piano department. He also gives instruction in harmony, counterpoint and composition. The summer school begins July 11 and ends August 19.

Mr. Reddick will return to New York about September 15 to resume activities as assistant chorus master of the Friends of Music and as musical director of the Brooklyn Little Theater. He is also organist and choirmaster of the Central Presbyterian Church.

### Pennsylvania Grand Opera Coming to New York

The Pennsylvania Grand Opera Company will present a season of opera at the Metropolitan Opera House, Philadelphia, during 1927-28. According to an announcement, there will be at least eight subscription performances under the direction of Francesco Pelosi, who for the last four years has been connected with the production of grand opera on a high artistic level. One of the operas presented last year was Otello, with Titta Ruffo leading the cast of principals.

The repertory for the forthcoming season will include Amleto, Otello, Aida, La Traviata, Andrea Chenier, La Boheme, La Gioconda and Kovanchina, a Russian opera, which will have its American premier in Philadelphia on March 21, 1928. Mr. Pelosi announces that the singers engaged are of fine calibre and that among them are many famous artists.

One of the features of the company is its own chorus, which has been trained in the Pennsylvania Grand Opera School, an institution affiliated with the Opera Company. The chorus numbers over one hundred and has to its credit a repertory of twenty operas. Rehearsals for the coming season begin today, September 1, when a new department will be added, the Opera Ballet School.

This opera company also plans a short series of operas

in New York next winter, one of them being a revival of Amleto, which has not been presented in America since the days of Hammerstein.

### Karl Leimer Secured by Gunn School of Music

The Gunn School, Chicago, announces the engagement of Karl Leimer, celebrated German pedagogue, as a member of the faculty. Karl Leimer is a teacher of the great German pianist, Walter Giesecking, whose tours have been sensational the past two seasons in America. His teaching is unique. He is perhaps the only European pedagogue of note who has added a new piano method to the sum of the world's knowledge. Mr. Giesecking, writing to him in regard to his engagement with the Gunn School, says: "I take this opportunity to express again to you my heartfelt thanks for



KARL LEIMER AND HIS DISTINGUISHED PUPIL, WALTER GIESECKING

the assistance you gave me. I consider it one of the luckiest events of my life to have taken lessons and received my musical education from you. Hardly another teacher has so precise a method of playing piano; hardly another pedagogue has given to his pupils such unlimited possibilities of further development in their musical career. And musical Germany is suffering a great irreparable loss by your departure. But I have no doubt that your talent will be duly recognized across the ocean and that your successes will be in accordance with your excellent, surpassing artistic qualities. This is my sincere wish in bidding you farewell, my dear master!"

One observes in Mr. Giesecking's playing the complete representation of the highly original method of his celebrated teacher, Karl Leimer. Giesecking went to Prof. Leimer at the age of sixteen. At eighteen he was already one of the best European concert pianists, but he continued his studies with Leimer until he was twenty-one. The world will agree that Giesecking plays the piano in a manner that is entirely different from that of other great pianists now before the public, and Giesecking himself says that he still plays in accordance with the principles and entirely in the manner that was taught him by Leimer. Mr. Leimer approaches the piano from a new angle to develop the musical response, the response of the ear and the mental conception. He makes a practice first to study a group of pieces selected as typifying his method, and finds it possible thus in ten weeks to make a complete outline of the new method, provided the student is able to meet him two or three times a week. He prefers to teach in classes of two and for a period of one hour. He will be available from September 15, 1927, to May 1, 1928.

### Amato Given "Tremendous Ovation"

Pasquale Amato, noted concert and opera star, sang on the Steel Pier, Atlantic City, on August 16, and that the

concert was a great success is evident from the following excerpt from the Atlantic City Daily Press: "An audience which packed the ballroom of the Steel Pier gave Pasquale Amato a tremendous ovation on his return to the concert stage. Mr. Amato began his singing carefully. His first group consisted of songs by Gluck, Durante, Borodine and Moussorgsky. Then came arias from Carmen, Zaza, Hamlet, Barber of Seville and a duet from Don Juan. In this group he gave a glimpse of his old power. High tones rang out impressively, low tones were full-bodied and of penetrating resonance, and there was volume without apparent limit. Mr. Amato penetrates the mood of each song and aria fully, his style and ease bespeaking his long experience, and the listeners were fully aware they were hearing an artist."

### Josephine Lucchese in Holland

After a successful opera tour of Germany, Denmark, Czechoslovakia and Italy, Josephine Lucchese is now in Holland where she was engaged for a concert tour during the month of August. She will be busy with opera performances in southern Europe in September and October. During November, December and January, Mme. Lucchese will be in Holland again for performances of Lucia, Rigoletto, Don Pasquale, Traviata, The Barber, Mignon and Huguenots.

### Giannini in Holland Debut

Dusolina Giannini will make her Holland debut with the Concertgebouw Orchestra under Mengelberg, in Amsterdam on March 8. This will be followed by appearances in other cities of Holland.

### Ellis and Hedges Return From Europe

Kirby Ellis, baritone and teacher of New York, and his accompanist, Elmer Hedges, have returned from an extended stay in Europe.

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## MUSIC ON THE AIR

## MARCONI

We of the twentieth century are witnesses of many strange events—so many that one may be safe in saying that great and astounding phenomena are greeted today with only casual wonder, and accepted with strange disinterest.

The journal which devotes column after column to radio events looks on the radio as a means to further its advertising lineage; the little shop on the by-street is another selfish field of endeavor for the man who is its proprietor; artists who sing see good publicity in broadcasting—and so it goes.

There is romance in the radio. But the romance is hidden except to those who turn their thoughts to an uncommercial plane. There is the romance of its beginning. And its beginning was merely a thought. Its original purpose was not for entertainment.

What man can say that, as he turns the dial of his instrument toward this station or that, he turns his thoughts toward the father of the radio—Marconi? His genius has brought man one of the most priceless gifts of two thousand years. The wireless, the forerunner of our present day radio, has saved men and their ships; brought messages of hope and good will from one nation to another; it has saved fortunes. Its purpose was grim. And so this great man's thought has grown, and formed itself gradually into marvelous, stupendous realities.

Acclaim accorded Marconi has been muffled. We greet our fliers, whose feats have made history, with frenzied enthusiasm. Mob acclaim is as old as heroes. The world owes Marconi great homage—he will live, perhaps ever so quietly, in the great thing he has done. What greater homage can we pay him than to find him in the gift he has given humanity, and honor him by carrying out his dream by using his invention, or the product of his wireless, for big things—for beautiful music, learned addresses. Not for cheap political campaigns, mawkish music, and vulgar songs.

There are other great names that will go down in history as responsible for radio as we know it today—Poulson of Denmark, Sir Oliver Lodge, Goldschmidt, Alexander and De Forest—but without the genius of Marconi even these great minds might have failed to make possible the tremendous improvements which are so common to all of us today.

## AUGUST 22

A program of light opera favorites came from WJZ when Harold Sanford directed his orchestra, and E. Boardman Sanchez and Erva Giles sang. It was a program full of reminiscences for those who had seen the Herbert, Friml and Gebest plays. This is a tribute to the participants, for the reminiscences were born in the native atmosphere which the splendidly performed program brought. Roxy was with us again, this time on an adventurous round the world tour. The Moonlight Sextet said its farewells for a while—but it will be back after September 15.

## AUGUST 23

The Edison hour brought a genuinely interesting and unique novelty to radio auditors in the shape of a series of drum solos. Though it was not a heralded feature, it seemed worthy of more attention. So far as we can recall such a feature has never before been attempted. It was a treat. Shilkret's orchestra and George Olsen's band were also with us. It was a night of good music, with a girl tenor, Rudy Heider, star of the British Radio Corporation's system, and guest artist of WEAF, added for good measure.

## AUGUST 24

Popular songs were the rule, it seemed, wherever our dial was directed. Popular dance music, too, was available at all turns. The songs came from the studios, and the dance music from the Hoffbrau Haus, and numerous hotels. It was a good night generally.

## AUGUST 25

There was special interest in the Philharmonic's weekly program, for the orchestra played a concert waltz, Flood-tide, written by one of its former members, Langley. Mr. Van Hoogstraten surrendered his baton to the composer, and it was an auspicious occasion. One felt the anticipation of the composer-conductor, and it was with the good wishes, we are sure, of all his radio listeners that the first note of his waltz was played. It was the highlight of the night.

## AUGUST 26

Music from a Harlem Night Club was a genuine radio novelty, coming through the air from WHN. By some strange arrangement of things, Ethel Waters, star of Afri-

cana, a colored revue, took part in a presentation of the Siege of Troy. She was an invisible but entertaining Helen. WJZ's evening was replete with good tunes, and there were some splendidly sung by Katherine Palmer.

## AUGUST 27

Kaltenborn's Symphonic Orchestra came from New York City's own station, WNYC, between police alarms and after the Police Double Quartet. Singing policemen are a treat, and a novelty to those who have been used only to their rhythmic step and muffled whistle. The Manhattan Trio came over well from WJZ and Yolande Langworthy sang delightfully from that station later in the evening; her voice is a rich contralto, and of good timbre for broadcasting.

## AUGUST 28

The Philharmonic's last broadcasting of the current season came to radio fans and the orchestra's Swan Song was

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a spirited one. Mr. Van Hoogstraten said his farewells to his radio listeners, and his au revoir was typical of him. He said merely that he hoped we liked the concert. The Berlioz fantastic symphony was the outstanding feature of the program—and the evening.

## Katherine Bellamann Studio Notes

Fern Gray was a recent soloist at the First Methodist Church in Leonia, N. J. Gertrude Penzner has been singing during August at Camp Carlisle, N. Y., with marked success. Elizabeth Biro and Mary Lubbock filled a two weeks' engagement during August at the Fox Theater in Philadelphia. Laura Janos Fuessell, mezzo soprano, formerly with the San Carlo Opera Company, has been selected to head the voice department of Averett College in Danville, Va.

## Carmen Postponed at Starlight Stadium

The performance of Carmen for the benefit of the Joint Defense and Relief Committee, which was scheduled for August 28 at the Starlight Park Stadium, has been postponed, on account of the rain, until Saturday, September 3.

## RAVINIA OPERA

LA NAVARRAISE AND CAVALIERIA RUSTICANA, AUGUST 21

RAVINIA—The popular double bill, La Navarraise and Cavalleria Rusticana, was repeated at Ravinia with the same excellent cast that triumphed in those operas in previous performances.

## LOUISE, AUGUST 22

Louise was presented here for the first time. The title rôle was entrusted to Yvonne Gall, a gaelic singer of note, but not of great distinction. As already stated in a previous review, Yvonne Gall is always Yvonne Gall. In Louise she was again Yvonne Gall. Here is a singer who could rise to stardom, but who has been contented to remain a very good singer and a first class leading lady. However, Gall's conception of Louise is all wrong. Louise as conceived by Charpentier is what we call "a good girl" at the beginning of the opera. So good indeed is that young woman that her father does not think it out of place to ask his daughter if she had ever spoken to Julien. She was a pervert girl, one who had lived a fast life and one who was not at all afraid of her mother's remonstrances. Naturally, Mlle. Gall has often sung Louise in Paris and in the French provinces, but we too have often seen Mary Garden, the creator of the part, and the American actress-singer's creation of the rôle should be taken as a model by Mlle. Gall. Vocally the French soprano was all that could be desired.

Edward Johnson essayed for the first time in his brilliant career the rôle of Julien. This should prove to be one of his best parts. He was handsome, well voiced and made a distinct success.

It was learned while at Ravinia that Julia Claussen had learned in three weeks the difficult and unsympathetic rôle of the mother. She, too, will count the rôle some day among the favorites in her repertory. Of the quartet of singers, the honor goes without doubt to Leon Rother, who was the father.

Louis Eckstein may once again be congratulated for having added another opera to the splendid repertory of Ravinia.

## ANDREA CHENIER, AUGUST 23

With Rethberg, Martinelli and Danise in the principal rôles, Andrea Chenier was again repeated.

## LA VIDA BREVE, AUGUST 24

Bori and Mojica reappeared in their customary rôles in La Vida Breve and once again met with the full approval of the listeners.

## MANON, AUGUST 25

Massenet's Manon had its first performance of the season at Ravinia on Thursday night, with Yvonne Gall appearing in the title rôle and Mario Chamlee as young Des Grieux.

Yvonne Gall, who has been heard in several rôles at Ravinia, found the part of Manon quite to her liking and she scored in it a distinct hit. It cannot be said that Mlle. Gall makes of her Manon an aristocrat; quite to the contrary, her Manon throughout the opera remained the peasant girl Des Grieux had met in Amiens. Expensive gowns and jewels and different hair dress could not change Manon's make-up according to the version of Gall, and that conception of the part might be taken as the correct one as after all Manon's bringing up was not among aristocrats and she did not mingle long enough with noble men to learn good manners. Thus Yvonne Gall's Manon is a commoner who met men of noble birth who paid her court and put in her hands monetary tributes to a beautiful creature. Vocally, Gall was all that could be desired and among the best singing this season at Ravinia was her farewell to the little table. The note of pathos was there and Gall rendered the number with such spontaneity that the audience was not quite ready to manifest its pleasure buoyantly. Nevertheless, the connoisseurs applauded her generously.

In the rôle of Des Grieux, Chamlee once again rose to stardom. There is probably today not one French or Italian singer who could do as well with the part as Chamlee did at Ravinia. We remember great Des Grieuxes of today and yesterday, but none, including the great Muratore, fulfilled all the demands of the part as did this young American tenor, who has made the part all his own. Historically excellent, Chamlee made his greatest appeal through the beauty of his tones and the excellence of his interpretation. He stopped the show after his renditions both of Le Reve and the Ah! Fuyez. Chamlee demonstrated in the latter

(Continued on page 25)

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baritone, who sailed for Europe the middle of July for a vacation which will combine pleasure with study.

#### Giannini's Plans

Dusolina Giannini, soprano, will again divide her time next season between America and Europe to meet the demand of her artistic services on both continents. Beginning about the middle of October she will tour this country until the end of January and will give a farewell recital in New York just before sailing for Germany. Her American tour will include appearances as far west as Texas. Among her many appearances are a pair of concerts with the Minneapolis Orchestra on the occasion of the twenty-fifth anniversary of the organization, as well as three concerts with the Philadelphia Orchestra. A fourth Philadelphia appearance will take place under the auspices of the Forum. Her European engagements will open at the Hamburg Opera House on February 23. She will make at least ten guest appearances at this opera house between that date and April 11, while in between she travels the length and breadth of Germany in recitals and orchestra appearances and will also make her Holland debut on March 8 and 10 in Amsterdam and The Hague with the Concertgebouw Orchestra under Mengelberg.

Miss Giannini's plans for season 1928-1929 have also taken shape, as she will remain in Europe for the fall of 1928 for additional operatic and concert appearances and will return to America in January, 1929, after an absence of an entire year.

#### Ethel Fox in Successful Debut

ASHEVILLE, N. C.—Ethel Fox, a young lyric soprano, pupil of voice and dramatic action of Mme. Pilar Morin, made a very successful debut with the San Carlo Opera Company here on August 13. Miss Fox said it was her "red letter" week. She celebrated her nineteenth birthday on August 10, had been studying just three years, had learned thirteen roles and was making her operatic debut on the 13th.

Perhaps association from childhood with the artistic atmosphere of the Metropolitan Opera House (her father having been for twenty-three years closely connected with the company) has endowed her with natural histrionic ability; or, perhaps, it is due solely to Pilar Morin and Miss Fox, but certain it is that her portrayal of a role is quite as convincing as that of an artist twice her years.

She is lovely both on and off the stage, and last but not least, she has a voice—and a beautiful one, warm, even and

true. In the role of Gretel (Hansel and Gretel) in which she made her debut, the orchestra was a bit heavy for her, but Humperdinck's music, although very beautiful, is hard to keep down and the numbers are really more difficult to sing than the more pretentious arias of the heavier operas.

Miss Fox also sang for the Rotary Club luncheon on August 11, giving Musetta's Waltz song from La Boheme, and Summer, by Ronald. Both numbers revealed the full beauty of her voice, and she was given an ovation.

On August 12 she sang for the Kiwanians' luncheon and on the next evening sang over the radio from WWNC.

K. B. D.

#### Elena Peabody Rouse a Talented Musician

Musical circles of Cincinnati have been enriched by the advent of Elena Peabody Rouse, whose husband, Dr. David E. Rouse, a noted physician, has established himself in the Queen City. Mrs. Rouse, a former pupil of the far-famed



Brush photo

ELENA PEABODY ROUSE

Mme. Schoen-René, is an accomplished pianist, a gifted composer and a leader in club circles. Unfortunately an accident, which injured her arm, prevented Mrs. Rouse from making the piano her particular instrument of expression, but she continued her vocal studies and turned her attention to teaching, becoming a very successful instructor.

Two years ago she became interested in the work of Dr. Sidney C. Durst, head of the composition department of the College of Music of Cincinnati, and went to him for instruction. She had always improvised, both for her own pleasure and when the occasion demanded, but had not the opportunity for guided instruction until she joined the class of Dr. Durst. Being highly artistic Mrs. Rouse spent much time in the study of color and design with some of the leading artists of San Francisco and Dr. Durst found this training of particular value in developing her native gift of composition.

When he presented the work of his pupils in a recital of original compositions at the College of Music recently, Mrs. Rouse was represented on this program by a group of piano numbers whose themes were taken directly from Nature, and by two songs, Dawn and Dusk, exquisitely sung by the young tenor, Fenton C. Pugh. However, the song which drew the most attention was An Indian Prayer in which Mrs. Rouse made use of her intimate knowledge of Indian rhythm, harmonies and melodies acquired during many years' residence in the western states of our country. So intensely did this original work show her profound understanding of the American Indian and his best ideals that Mrs. Rouse was persuaded to show her manuscript to Ataloea, Chickasaw princess, who was singing in Cincinnati a few weeks later. This young Indian singer, a musician of rare charm and beautiful contralto voice, was so favorably impressed with the song that she programmed it in her concert at the Cincinnati Zoological Park.

Mrs. Rouse comes of the Peabody family of New England which is connected with the founders of Peabody Conservatory of Music in Baltimore. She has been elected president of the Madisonville Music Club, one of Cincinnati's leading music clubs, and her program for the year offers not only broad constructive work in this art but many innovations which will bring the organization much added prestige.

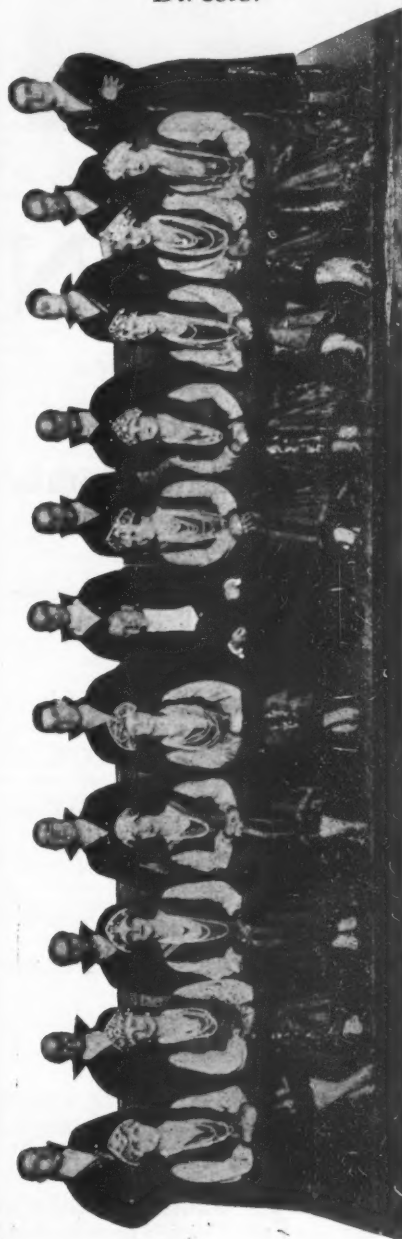
M. D.

#### Annie Friedberg Artists in West

Many artists under the management of Annie Friedberg, of New York City, are favoring the West this summer. Elsa Alsen was scheduled for an appearance in Redlands, Cal., on August 12, and in Long Beach on August 16. She appeared at the Hollywood Bowl on August 19, and this month will be in Los Angeles and San Francisco. Phradie Wells was in Boulder, Colo., August 14 and 17, and in Laramie, Wyo., on August 19. George Perkins Raymond appeared in Redlands, Cal., on August 12, and in Santa Barbara on August 22. Rudolf Laubenthal will be in San Francisco and Los Angeles from September 10 to October 10. Edwin Swain spent the months of July and August in Southampton, L. I.

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Mabel Ritch, American Contralto  
Moriz Rosenthal, King of the Keyboard  
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Pitts Sanborn in N. Y. Telegram.

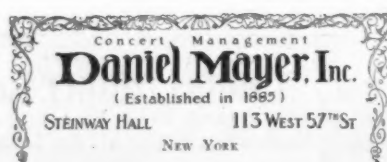
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George Goldsmith in  
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Karleton Hackett in  
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### ARTISTS EVERYWHERE

Elsa Alsen was enthusiastically received by twelve thousand people when singing recently at the Hollywood Bowl, according to a telegram received by her manager, Annie Friedberg, from Mrs. Lily Hertz, wife of Conductor Alfred Hertz of the San Francisco Symphony Orchestra.

Paul Althouse and Arthur Middleton have been engaged to sing at the opening of the new Elf Khurafeh Temple, A. A. O. N. S., in Saginaw, Mich., on October 6. While in the Bay State, the artist will also fulfill other engagements, both in joint recital and singly.

Yelky D'Aranyi, Hungarian violinist, played the first performance of Ravel's new violin sonata in England, upon special request from the composer. Ravel, who wrote his Tzigane for Miss D'Aranyi, has accompanied this artist abroad and has played his compositions with her. It is of interest to note that both artists will be in America next season for the first time.

Glenn Drake, American tenor, who will fill many important dates this season, through the management of the Civic Concert Service, Inc., Chicago, Dema Harshbarger, president, has opened his own vocal studios in the Fine Arts Building.

Flonzaley Quartet members have put aside their separate existences and are once more busily concentrating upon daily practice in a mountain retreat in the Canton de Vaud, Switzerland. The quartet will open its twenty-fourth season on October 26 at Smith College, and will remain in the United States until April, making a tour which will include its eighth visit to the Pacific coast.

Myra Mortimer has been warmly received by European audiences and critics, and has frequently been referred to as an artist of superior quality owing to her ease in production and beauty of tone, in addition to her intelligence, understanding, temperament and musical feeling. Miss Mortimer will return to her native country in the fall for a tour which will begin with a recital in Carnegie Hall, New York, on November 7.

Lambert Murphy will curtail the vacation which he is spending in the New Hampshire hills and open his concert season on September 15 with a recital appearance in Greenfield, Mass.

George B. Nevin's Christmas Cantata, The Adoration, is perhaps one of the most successful Christmas cantatas written by an American. Mr. Nevin recently arranged this cantata for a choir or chorus of women's voices, and the publisher, Oliver Ditson Company, will issue an attractive edition of it in the early fall. Later in the season the Ditson firm will publish an arrangement for men's voices of Mr. Nevin's cantata, The Crown of Life.

Joseph Szigeti will be touring Europe again next season beside making his third American tour. While abroad he will play with the London Royal Philharmonic and Warsaw orchestras and appear as soloist in other orchestra performances in principal German towns. Also on his schedule are bookings for concerts in Budapest, Vienna, Paris and Riga, to be followed by a tour in Russia, which will complete his seventh visit to the country since 1924.

Jacques Thibaud will appear as soloist with the New York Philharmonic Orchestra on January 19, this being the first New York appearance of the French violinist in two years.

John Barnes Wells is spending his vacation in the Catskills, where golf demands most of his attention; however, he expects to have several new songs ready for fall publication. In September he begins to broadcast every Monday night for the Atlantic and Pacific Tea Company, these engagements to extend over a period of fifty-two weeks. Recently Mr. Wells was picked by the New York Telegram as the tenor in an all-American radio team. This is the second year that Mr. Wells has had this honor conferred upon him.

Estelle Wentworth directed and accompanied the presentation of a Verdi orolog recently at the Empire Theater in Winchester, Va., in which three of her pupils, Christine Irish, Fesse Veitch and Elliott Button, were featured. The program, presented in costume, included excerpts from the first, third and fourth acts of Il Trovatore, and accompanied a film entitled The Life of Verdi.

Clarence Whitehill, Metropolitan Opera baritone, believes in resting during the summer months rather than spending his time in singing and attending musical events as many other musicians do. Consequently he has been refusing offers from European opera houses and is keeping himself fresh for his Metropolitan opera audiences. He is returning to New York the first week in September to begin work on his new role in Violante, and he is also scheduled to make several appearances with orchestras during the month of January.

### Jazz Band for the Blind

The Community Workers of the New York Guild for the Jewish Blind of this city maintains, besides numerous other activities for the blind, a jazz band consisting of a pianist, violinist, drummer, two saxophonists and a banjoist. A visit to the Community House any Tuesday night from October 1 to June 1, will disclose a very happy group of blind men enjoying their weekly dance with ladies who are able to see, the music being furnished by this unique orchestra of blind men. For this the players are paid as well as for any outside work that they may do. Each and every song is transcribed for the players in raised type, which is studied at home. A professional instructor drills them every Monday night, and in this way they are enabled to have a repertoire of about fifteen popular numbers. One of the most enthusiastic workers in this admirable movement is Daniel H. Federlein, a volunteer.

### New Beethoven Biography

A new biography of Beethoven, written by W. J. Turner, English music critic, is about to be published according to an announcement from George H. Doran Company, New York. This volume is said to be unique in composition and treatment. It is divided into four sections or books, each dealing with a separate phase of the master's life and work. The advance notices of the book say that many of the legends that have grown out of Beethoven's life are torn down by the author, "who has painted a frank and honest picture of the composer both as the man and as the artist."

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Leaving Hollywood Bowl, the scene of his most recent series of triumphs, Alfred Hertz returned to San Francisco for a few days in order to conduct his own orchestra in the eighth concert of the Summer Symphonies in the Exposition Auditorium. It is needless to describe the warmth of his reception. Hertz has deeply endeared himself to his musicians and his public, and both took advantage of every possible opportunity throughout the evening to shower him with applause. Alfred Hertz is an interesting personality, strong, fiery and intellectual. He is a magnificent conductor who succeeds in giving every interpretation a personal touch. For the opening number he chose Weber's overture to *Der Freischütz* and infused the familiar score with dramatic fervor as well as romantic quality. Under his expressive baton the sequences of exquisite phrases flowed easily and the melodies seemed to have greater nobility. Dvorak's *New World Symphony*, which followed, is always popular because Mr. Hertz delivers it with such dash and devotion. The slow movement was particularly splendid. Mihal Piatro, also a favorite of the San Francisco public, was the guest artist of this concert and won a genuine success for his masterly rendition of the Mendelssohn concerto. Piatro, the possessor of a dazzling technique, played with his usual richness of tone, sensitive feeling and response to the spirit of the composer. The accompaniment supplied by Mr. Hertz and the orchestra was altogether sympathetic. In Tchaikovsky's 1812 overture, which wound up the program, Hertz brought out all that is beautiful and brilliant in the score, all the rhythmic and dynamic finesse. Unstinted praise is due the orchestra which performed with its accustomed attack, flexibility of style and alert responsiveness which years of association between conductor and orchestra have developed. It would be impossible to find a body of players more unified in their desire to interpret the will of their director or more painstaking in their work. San Francisco is indeed extremely proud of Alfred Hertz and the San Francisco Symphony Orchestra.

Vladimir Shavitch, well known as the director of the Syracuse Symphony Orchestra, and Tina Lerner (Mme. Shavitch), Russian pianist of international repute, were the attractions of the ninth symphony concert of the summer series given under the auspices of the Summer Symphony Association of San Francisco in the Exposition Auditorium. Conducting from memory a long and intricate program, embracing both classics and novelties, Shavitch established himself as a musician of profound knowledge and strong individuality. He appears to be a conductor with vigor, authority, expressiveness and a warm musical temperament. It was with a feeling of interest and amusement that the audience of over 9,000 persons listened to Arthur Honegger's *Pacific 231*, a work that is electrifying in its rhythmic power, its unflagging intensity. While it contains some remarkably original ideas it failed to create a serious impression upon the audience, which seemed to accept it as a huge joke. A work always enjoyed by our symphony patrons is Strauss' *Don Juan*. In conducting this colorful music, Mr. Shavitch revealed his emotional energy and powers as an interpreter.

Quite a few years have elapsed since Tina Lerner played in San Francisco and the rousing welcome given her on this occasion showed that she has not been forgotten. Mme. Lerner appeared in the ever-popular Grieg *A minor* concerto, wherein her playing was perfection itself. Under her fleet fingers the stupendous difficulties in which the work abounds appear as easy feats. Her technique is as prodigious as ever and her touch exceptionally fine. In the quiet sustained lyric passages of the second movement her tone was entrancingly beautiful. The reading given to the concerto by Mme. Lerner exhibited a memorable dignity and deep musical insight. Indeed Tina Lerner is an artist of the first rank and the audience indicated its appreciation of her work in large measures of applause.

Alice Seckels, manager, has just returned from a four months' trip to Europe. Miss Seckels is full of enthusiasm over her travels and tells of the fine operas and concerts heard in the various European music centers. She is again busily engaged in her office making the final arrangements for the Alice Seckels Matinee Musicals which are now in their eighth season, and her Oakland series of concerts which she handles in conjunction with Manager Selby C. Oppenheimer.

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—Hollywood Bowl concerts are drawing larger crowds than ever before ranging from twelve to over twenty thousand every night. One of the largest audiences of the season gathered on August 8 to hear the benefit program given by the orchestra for the Philharmonic Relief Fund. Both artists participating and the orchestra donated their services and the concert receipts (season tickets were not accepted) went to swell the relief fund. Emil Oberhoffer came from his summer home in Minnesota especially to conduct this program. Ossip Gabrilowitsch, who had

been conducting the week before, remained to appear as soloist. When Oberhoffer came upon the platform, he not only received an ovation from the audience but the orchestra rose to greet him and cheered. The program opened with the Brandenburg concerto, No. 1, by Bach. The obsolete violin piccolo, for which this work originally was called, was replaced by the full-sized violin, also the parts written for the horn, not being practical for the modern French horn, were rewritten by Mr. Oberhoffer for the fluegelhorn (which he brought with him). A piano was prepared to resemble the tone of a harpsichord, at which Oberhoffer presided and from which he conducted.

The violin solo was played by Sylvain Novak; solo oboe, Henri De Busscher; solo fluegelhorn, Benjamin Klatzkin, and solo French horn, Vincent de Rubertis. Bach is ideally suited to performance in the Bowl; his beautiful themes and charming rhythm filled the Bowl and held the hearers spellbound. The Strauss *Don Juan*, which followed, was as direct a contrast as could be desired, with its elaborate and complicated orchestration. Oberhoffer gave a dramatic and colorful reading of this. Our own Alice Gentle, operatic soprano, then sang Massenet's aria, *Pleurez, Mez Yeux*, and three encores. Never has she been heard here in better voice nor sung more impressively. The *Assisi Legend* by Wetzel, which won the prize in 1925 at the Evanston (Ill.) Festival, like the Brandenburg concerto, received its Pacific Coast premiere. Tchaikovsky's piano concerto in B flat, with Gabrilowitsch at the piano, concluded one of the finest programs of the season. An eminent conductor and pianist, he gave the brilliant and satisfying performance that would

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be expected. The orchestra outdid itself in playing, and everything combined to make it an inspirational night. Approximately \$10,000 was cleared for the fund. At the close of the program Oberhoffer and Gabrilowitsch were presented with silver replicas of the Golden Bowl on Peppertree Lane, and Gentle was deluged with flowers.

On the next night Eugene Goossens opened a two weeks' engagement at the Bowl, assisted by the Los Angeles Oratorio (John Smallman, director). A large crowd greeted him, for he has won a place of his own in Los Angeles. The program was an interesting one, opening with Weber's Overture to *Der Freischütz*, which seemed imbued with a new vitality. The chorus followed with the *Sacculus* from the B minor mass of Bach (first time at the Bowl). The Saint-Saëns symphonic poem, No. 2 (*Phaeton*), was also a first performance, and received an impressive reading. The Grainger Father and Daughter, sung by the Oratorio Society, met with popular favor. Their other two numbers were the Moussorgsky Coronation Scene from the opera, *Boris Godounov* (arranged by Goossens), and dances from the opera, *Prince Igor*, by Borodin. The high light of the evening was the Hymn to Apollo, by Arthur Bliss, played for the first time in America. This proved to be a most interesting composition; while adhering to the classic tradition in structure, it was embellished with florid modern orchestration. It had points of unusual beauty and was received with acclaim. Thursday night the chief offering was Rimsky-Korsakoff's *La Grande Pague Russe*, an overture based upon the themes from the Russian Church music. Rachmaninoff's symphony in E minor, No. 2, op. 27, also had a strong appeal, particularly in the second and third movements. Ravel's *Spanish Rhapsody* has been heard often but never fails to draw enthusiastic applause. Enesco's *Roumanian Rhapsody* in A major was also well received. Friday night brought to the Bowl Vera Barstow, violinist, winner of the Bowl contest. She played the beautiful and taxing Tchaikovsky concerto for the violin and orchestra with a technical skill and beauty of tone which, with her slight physique, appeared impossible. The orchestra gave her wonderful support. The program opened with another Bach-Brandenburg Concerto, No. 3, in G, for strings. As always

the Bach number was heartily received. In direct contrast was Goossens' own whimsical bit of brilliant and fantastic orchestration, *Tam O'Shanter*, which was given by request and was heard for the first time in Los Angeles. It received an ovation and everyone hopes Goossens will use it again before his departure. Stravinsky's *Ballet Suite* from the *Fire-Bird* was given with unusual brilliancy, also calling forth cheers. Turina Danza's *Fantasticas* closed a program unusual even for that master program builder, Eugene Goossens.

B. L. H.

## SEATTLE, WASH.

SEATTLE, WASH.—Following immediately after the successful presentations of *Aida*, announcement has been made of the plans for the coming season of the Seattle Symphony Orchestra. All eyes are on the energetic Musicians' Association, which has made such remarkable history during the past year in Seattle. James D. Hoge, Seattle business man and patron of music, is chairman of the citizens' committee for completing the guarantee fund, which is to include a sufficient amount for an excellent library. Conductor Karl Krueger has left for the east to arrange for this library, and also to select soloists not only for the symphony season, but also for several performances of opera which will be given during the winter season. Jacques Jou-Jerville is now in Europe, having a vacation after his strenuous work as choral director of *Aida*, but will return to take charge of the rehearsals for the winter opera.

William Gustafson, of the Metropolitan Opera Company, who made his initial appearance in Seattle in *Aida*, was heard in recital at Plymouth Church recently and received a most cordial reception. Mr. Gustafson was assisted by the Svea Male Chorus, under the direction of C. H. Sutherland, which rendered several choral numbers, Mr. Gustafson singing the incidental solos.

One of the amusing side-lights of the presentation of *Aida*, was the unusual tactics which Jacques Jou-Jerville, chorus master, was obliged to use. Due to inclement weather, the last two performances of the opera were postponed, the final presentation being Monday evening, August 15. Mr. Jou-Jerville's reservations having been made for the *Leviathan*, which was to leave New York, August 20, it was necessary for Mr. Jou-Jerville to catch a train which left Seattle four hours before the last performance. As he was unable to commandeer an airplane, special arrangements were made with the highway patrol, so that he could leave Seattle by automobile at 11 P. M., and catch this train in Spokane, after an all-night's ride of nearly 400 miles, most of which is over unpaved mountainous roads.

The Whitman Vocal Quartet from Whitman College gave an interesting program at Plymouth Auditorium. The quartet is composed entirely of young women, who gave several groups of well chosen musical numbers.

Franklin Riker, newly appointed head of the voice department of the Cornish School, gave an instructive lecture at the Cornish-Metropolitan Art Center. This was Mr. Riker's first discussion of *The Art of Singing*, and will be followed by several other lectures during the coming season.

Alice Brown Marshall has been conducting master classes during July and August. Her work as W. H. Sherwood's exponent has attracted a large following among Seattle musicians, younger teachers especially being interested.

Cornish School enrollments have been not only heavy, but have also included students from all the Pacific, and many of the eastern States. Fall and winter registration is now being taken care of, thus avoiding the delay in getting the work under way when the out-of-town students arrive.

Two successful master classes in Seattle have been brought to satisfying conclusions this summer. Lazar S. Samoiloff, vocal pedagogue, had large classes and promises a return class next season. Mr. Samoiloff's excellent work was made more gratifying by the presence of A. Kostelanetz, accompanist and repertory coach.

Sigismond Stojowski concluded his second annual piano master class at the University of Washington, where he had even larger classes than those of last season.

Opera scenes from *Carmen*, *Madame Butterfly*, *Lakmé*, and *Mignon* were included in the latest presentations from the Jacques Jou-Jerville studios. Mr. Jou-Jerville has announced early registration for his fall work, since the studios are closed during the entire month of August.

Due to large enrollment and interest in his classes, Francis J. Armstrong is continuing his summer normal work for violinists an extra month, the courses to continue through the first week of September.

Clifford W. Kantner, prominent vocal instructor, is giving special classes in his new system of sight singing. His system presents a clear, easy method of grasping the fundamental principles of solfège in the shortest possible time.

Myron Jacobson, vocal coach, formerly of the Cornish School, has announced the opening of private studios in the McKelvey.

A program devoted entirely to the compositions of Amy Worth and Daisy Wood Hildreth, two local composers, was recently given at the Tennis Club. Those present were unanimous in congratulating these composers on their achievements in musical creation.

The two final programs of the spring season at the Cornish School included solo numbers by Betty Campbell,

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Mary Dawson, Margaret Joslin, pianists, and Edith Kendall, violinist. The season was concluded with the graduation exercises, at which Calvin B. Cady was the principal speaker. Summer work at the Cornish is progressing, and the registrar reports an unusually heavy registration, particularly in the classes of Calvin B. Cady, Walter Reese, Ellen Van Volkenberg and Caird Leslie,—these being the heads of their various departments. The enrollment for summer normal courses includes students from every near-by state, and not a few from the East. J. H.

#### PORTLAND, ORE.

PORTLAND, ORE.—Portland has a new organization, the Nero Musical Bureau. Chloe Nero, head of the bureau, has been publicity manager for the Elwyn Concert Bureau. Mrs. Nero has offices with Sherman, Clay & Company.

Yeatman Griffith, New York vocal pedagogue, is conducting a local class. Otto Wedemeyer has charge of the programs.

In honor of Louis Victor Saar, Chicago pianist, the Oregon Federation of Music Clubs gave a reception at the Congress Hotel. Mr. Saar had a summer class here. Martha B. Reynolds is his local representative.

Lazar S. Samoiloff, New York vocalist, and his accompanist, Andrew Kostelanetz, were honored at a reception given at the Benson Hotel. Mr. Samoiloff is conducting a Portland class under the management of Ruth Creed.

J. R. O.

#### October Recital by Mayer Artists

Daniel Mayer recitals during the month of October will include a dance recital by Doris Niles, a song recital by Gil Valeriano, a piano recital by Irene Scharrer, and song recitals by A. Finlay Campbell and Ena Berga.

#### Giannini With Sembrich

Dusolina Giannini will spend the month of September with Marcella Sembrich at Lake George. She will begin her tour in October with a recital at Richmond, Va.

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(Above, left to right) William Davies, Lawrence Wiley and William Rogerson; (left) Eileen O'Malley, and (right) Umberto Beduschi himself.



#### Notes From the Beduschi Studios

The close of a busy teaching season for Umberto Beduschi is noteworthy for the successful appearances and new engagements of both senior and junior pupils. Among those who will remain in Chicago the coming year are William Davies, tenor, who, in addition to retaining his position at the Temple, is engaged for the People's Grand Opera Association, which will present in English, Paoletta, an opera by the Italian composer, Florida.

Among the younger artists who will tour are Lawrence K. Wiley, tenor, and Eileen O'Malley, soprano, who will

#### Stoessel and New York Symphony Close Chautauqua Season

The final week of the fifty-seventh season of the Chautauqua Assembly ended on August 20, with the last of thirty-three concerts given by Albert Stoessel and the New York Symphony Orchestra. The season was marked by record audiences, the total attendance amounting to 165,000, residents of every state in the Union.

The most important works performed in the eight concerts of the last week were: Military Symphony, Haydn; Un-

finished Symphony, Schubert; C Minor Symphony, Brahms; New World Symphony, Dvorak; Les Preludes, Liszt. At the last concert Mr. Stoessel relinquished the baton for the violin bow, and with Oscar Wagner, pianist, and Roscoe Passell, flutist, performed the fifth Brandenburg concerto of Bach, under the direction of Ernest Hutcheson.

During the month of August, Signor Beduschi took a vacation and will resume teaching this week in his studios in the Auditorium Building, Chicago, where a large number of pupils await his return.

The work of the New York Symphony Orchestra this summer, under their able young leader, has been uniformly excellent. Including the Conneaut Lake Festival at Chautauqua and the Worcester (Mass.) Festival, the New York Symphony will have given over fifty performances under the direction of Mr. Stoessel. The general opinion at Chautauqua was to the effect that the young conductor has gained greatly in depth of feeling and magnetism. In these days of guest conductors it is no small achievement for one man to maintain his hold over huge audiences for a protracted period, and to increase it as he goes on.

Theodore Roosevelt called Chautauqua the most American thing in America. In accordance with this idea Mr. Stoessel exploited American compositions and soloists at many of the concerts.

The season further included four children's concerts, with instructive talks by Mr. Stoessel, and many choral performances under the direction of H. Augustine Smith and Howard Lyman. The choral works presented included Hadley's New Earth, Coleridge Taylor's Tale of Old Japan, and performances of the dramatized Elijah, with Rollin Pease in the title role.

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#### ALEXANDER KISSELBURGH,

whose appearance on the Municipal Pier at Cape May, N. J., on August 14, inspired Clarence Fuhrman to telegraph the baritone's managers, Haensel & Jones, as follows: "Kisselburgh positive sensation. One of the greatest recitalists before the public today." Mr. Kisselburgh gave a program with Nanette Guilford, soprano of the Metropolitan Opera Company, at Buzzards Bay, Cape Cod, Mass., on August 28.





## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

**Q.**—I have been teaching my ten-year-old daughter and she is able to play one of the easier Mozart sonatas and a few Heller studies very well, but I feel she should be put into the hands of a more experienced instructor. Do you know any teachers in the city of — whom you could recommend? I believe the child is very gifted and I would like her to study with some master-teachers.—E. M. N.

**A.**—The only way one can know the capabilities of a teacher is to study with him and thus have first hand information, is through hearing his pupils. Therefore, I cannot recommend any teacher in the city of —, since I have neither studied with them nor heard their pupils play. However, I believe that a long established reputation for good teaching is a good index to the ability of a teacher, and often the only means available in deciding upon an instructor. Nevertheless it is important to learn upon what phase of teaching the reputation of a teacher is based. If a teacher has attracted many pupils through the excellence of his preparation for concert work, the careful working out of nuances and details, it does not follow that he would be equally good as a teacher for a child. Nor would I advise you to take the child to any teacher who has a reputation as a specialist along any technical line. Endeavor to find a teacher who is both a good musician and an experienced pedagogue, who is interested in his pupils and patient in his teaching.

In teaching a child, it is a waste of time to work out details which are not in accord with its point of development. One should only try to guide the child along the line of a simple, natural (non-methodical), technical foundation and musical taste.

Many an excellent artist from the studio of some master teacher owes a great part of his success to the work of some obscure teacher during his formative years and of whom the world may never hear.

**Q.**—Is it possible to acquire absolute pitch? And if so, what is the best method to pursue? Could you recommend any one who teaches it?—O. V.

**A.**—I do not know from personal experience whether one can acquire absolute pitch, but there are indications that such a thing is possible. Particularly among the players of stringed instruments and also orchestra musicians who are accustomed to tune on a certain definite pitch, the possession of this ability is fairly common. There seem to be but few pianists who have absolute pitch. The reason for this may

be ascribed to the fact that with the piano student the question of intonation never presents itself, whereas the player of a stringed instrument must from the very beginning listen carefully to know whether the right tone or interval has been produced. Therefore, his progress with his instrument goes hand in hand with ear training, a circumstance that cannot be too highly valued. The piano student is often far advanced before the question of ear training is considered seriously, and even then it is very superficial compared with the rigorous training the student of a stringed instrument must undergo. All the pianists I have known who had absolute pitch had it as a natural gift. The fact that so many violinists and cellists possess it shows that many of them must have acquired it in the course of their studies. Absolute pitch is in fact nothing else but pitch memory. All conservatories of music have classes in ear training and many private teachers consider it an important part of their teaching. As to how far this work has succeeded in teaching absolute pitch it is not possible to say without investigation. The Dalcroze school in Switzerland claims to be able to teach absolute pitch and probably there are schools in this country along similar lines which



**JULIETTE WIHL**

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
"Among the most interesting of contemporary artists."—New York Herald (Paris).

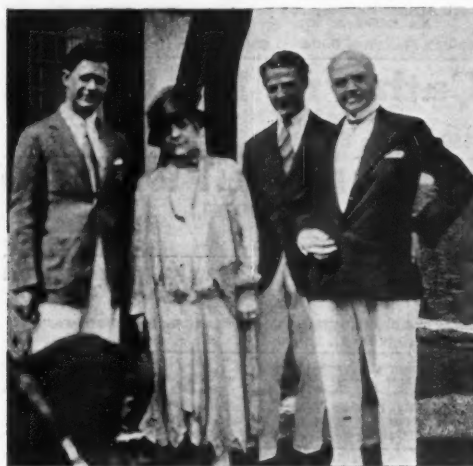
are able to do it. Johann Nepomuk Schelble in Germany about 1789 attempted to teach absolute pitch through a concentration on the learning of two or three tones.

### Stillington Hall a New Music Center

Stillington Hall, the beautiful estate belonging to Leslie Buswell, in Gloucester, Mass., has been the center of tremendous musical activities during the past summer. This little hall was formally opened last fall with a concert that was given jointly by Efreim Zimbalist, violinist, and Charles Naegle, pianist. So successful was this first concert that Mr. Buswell decided to give three larger series during this past summer season.

One was a series of grand opera in English given by the new American Opera Company. This is the same little company that made such an impression during its short stay at the Guild Theater in New York last winter. The season at Stillington was exceedingly popular, and much credit must be given Vladimir Rosing for his untiring effort to give opera in an intimate and interesting form.

Another series of drama included Booth Tarkington's play, The Intimate Strangers, and Fool's Paradise, by Adelaide Whitman. The casts of both of these plays were made up



AT STILLINGTON HALL.

Left to right: Charles Naegle, American pianist; Mrs. E. Stillman Kelly, president of the N. F. of M. C.; Leslie Buswell, their host and sponsor of the series, and Dr. Edgar Stillman Kelly, composer and author.

of amateurs, many of whom were former professionals who were summering along the north shore of Massachusetts. Mr. Buswell enlisted the services of several students from the Workshop at Yale University to design and work out the sets and other technical problems in the presentation of these plays. It is needless to say that they were enormously successful.

The third series was made up of concerts by world renowned artists. Alfredo Casella, with forty members of the Boston Symphony Orchestra, gave a concert of chamber music that included Casella's own Puppazetti; a suite for a medium sized orchestra, that was very delightful and entertaining; Eva Gauthier, soprano; Harold Bauer, pianist, and

Anna Duncan, danseuse; Alfredo San Malo, violinist; John Charles Thomas, baritone, and Charles Naegle, pianist.

## QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

**Q.**—Do you approve of making crescendos and diminuendos by moving the bow nearer the bridge or fingerboard?—B. C.

**A.**—It depends greatly on whether the music performed is orchestral, chamber music or solo. In the case of orchestral or chamber music dynamics are usually made that way because especially in the case of extreme pianissimo the sound is divided between many violinists. In solo playing, however, I do not feel that there is any necessity of playing anywhere but half-way between the bridge and the finger board. Flautando (flute like) or Suella Tastiera (on the finger board) or Ponticello (on the bridge) are but seldom used. Increase or decrease of tone can easily be carried by increase or decrease of pressure on the bow and the tone produced when completing the bow halfway between the bridge and finger board is of infinitely better quality than close to the bridge or too near or on the finger board.

**Q.**—How can one, who apparently is incapable, put into violin playing the true feeling that is perceived by the listener as well as the performer?—J. L. N.

**A.**—To be able to put one's true feeling into a composition without damaging intonation, tone quality, distorting the rhythm, is called Mastery of Violin Playing. It is therefore, that which every student of the violin is striving for, and consequently the most logical thing to start with is to learn as near perfect as possible the text (intonation, bowing, rhythm) of the composition in question, and not before this has been accomplished should the student try to express himself. It is also advisable to sing the melody of any composition in order to feel what one desires to express and also to study the entire score (orchestral or piano).

### Babe Ruth Praises Mario Chamlee

Among the words of appreciation received by Mario Chamlee following a recent radio appearance at the Million Dollar Pier in Atlantic City was a telegram from Babe Ruth as follows: "Your singing to-night most beautiful I have ever heard on radio."

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## CHICAGO

## BUSH CONSERVATORY ENGAGES VON MICKWITZ

CHICAGO.—Bush Conservatory announces the exclusive teaching engagement of Harold von Mickwitz, celebrated pianist and teacher, who will begin his work at the conservatory with the fall term opening, September 12.

Mr. von Mickwitz, so often called the Leschetizky of America, is unquestionably one of the finest instructors of this age. His teaching is marked with pronounced success and von Mickwitz pupils are known and recognized throughout the musical world. Among prominent members of the faculty of Bush Conservatory, who were former students of Mr. von Mickwitz, are Edgar Nelson, Cecelia Ray Berry, Eva J. Shapiro, Ellen Munson and Marjorie Barton.

Harold von Mickwitz is a native of Finland. He was educated in Petrograd and Vienna, where he had years of study with the great Leschetizky, whose glowing endorsement he holds. Before coming to America he won distinction as a composer, pianist and instructor.

One of the interesting features of Mr. von Mickwitz's work will be the Interpretation Classes under his supervision for professional pianists.

## BERTHA OTT, INC., MOVES

Bertha Ott, Inc., is now located at 1600 Auditorium Tower, 58 East Congress Street, Chicago, having moved recently from her offices in the Blum Building.

## ELIZABETH CUENY HERE

Elizabeth Cueny and her sister were among the welcomed visitors at this office during the week. Miss Cueny, who knows probably more about the musical situation in St. Louis than any one else, has been a potent factor in managerial affairs in that city for many years and her success and that of her sister presages bigger things for them in the near future. She came to Chicago for recreation, and also for several performances of grand opera at Ravinia, where she went often during her visit here.

## VAN GROVE BACK

The season of grand opera in Cincinnati having come to a happy conclusion, Isaac Van Grove and his wife, Mable Sherwood, returned to Chicago this week. Mrs. Van Grove,

who had been quite ill while in Cincinnati, is practically her former self and is well enough to permit her husband to take a motor trip with Forrest Lamont before the opening of the Chicago Musical College, where Mr. Van Grove is much in demand.

## BEHYMER IN CHICAGO

L. E. Behymer, well known impresario of the West Coast, who spent a few weeks' vacation in Europe, passed through Chicago recently on his way home.

## EDGAR NELSON RETURNS TO CITY

Edgar Nelson, president of the Bush Conservatory, has just returned from a tour of ten weeks through Scandinavia, where he directed the Swedish Choral Society.

## DUNHAM PLAYS AT ZEISLER FUNERAL

Arthur Dunham was chosen by Sigmund Zeisler, husband of the late Fannie Bloomfield Zeisler, to play the funeral services. Mr. Dunham played the funeral March from Beethoven's Heroic Symphony; Franz Abt's Over the Stars There is Rest, and Handel's Dead March. The services for the noted woman pianist took place on Tuesday morning, August 23, Dr. Horace Bridges officiating.

## NEW CATALOG OF AMERICAN CONSERVATORY

The new catalog of the American Conservatory, in its ornate appearance and its contents, reflects the prosperous condition of that fine institution. The school year just ended proved one of the best in its forty-one years of activity, and the prospects for the coming season are exceptionally bright. The large attendance necessitated a further enlargement of the faculty and teaching quarters.

Among the faculty one recognizes many names of long and distinguished service, such as Karleton Hackett, Adolf Weidig, Henriot Levy, Allen Spencer, Wilhelm Middelschulte, Silvio Scionti, Arthur O. Andersen, Jacques Gordon, Louise Robyn, Kurt Wanieck, Leo Sowerby and many others.

The new acquisitions include Edouardo Sacerdote, teacher of voice, and operatic conductor. Mr. Sacerdote will also be director of the School of Opera which will be fully equipped to train students in all phases of operatic art. A new departure has been the establishing of a department for Public School Piano Methods, which will be under the management of Charles J. Haake and Gail Martin Haake. Mrs. Haake also has charge of the piano classes in the Evanston Public Schools.

A prominent feature of the Conservatory is its Theatre Organ School, efficiently directed by Frank Van Dusen. It is very largely attended and its former students occupy positions in all parts of the Western and Southern States.

Walton Pyre will again direct the School of Dramatic Art and Expression, ably assisted by Louise K. Willhour.

The new school year will open on Thursday, September 8.

## CARA VERNON IN ENGLAND

From Stratford-on-Avon, Cara Vernon, American pianist, wrote to this office on August 15: "This place seems more reminiscent of Beethoven, Coriolanus, or Mendelssohn's Mid Summer Night's Dream than Scriabin. I am resting here this week after some strenuous work on the latter composer."

## FREDERIKSEN COMES BACK TO TOWN

Frederik Frederiksen, violinist, and his family, who have spent the summer at Lake Geneva, Wis., have returned.

## JOHN PHILIP SOUSA PLAYS IN CHICAGO

John Philip Sousa and his famous band furnished the music at an elaborate program given in Chicago on August 26, at the formal dedication of the Buckingham Memorial Fountain, said to be one of the world's most beautiful of its kind. The fountain is located in Grant Park and, with



YELLY D'ARANYI,

violinist, who has been scheduled for a busy fall season in England. She will appear in Queens Hall, London, on September 21, and will fulfill twenty-two additional engagements in that country before sailing for America on November 12. Nine of these concerts will be given jointly with Myra Hess, pianist.

colorful lights playing on its water, worked perfectly on its inaugural night. Sousa's band, as ever, was much enjoyed in the city by the Lake.

RENE DEVRIES.

## Summer Engagements for Olga Warren

Olga Warren, who with her husband, Frederic Warren, is spending the summer at Madison, N. H., will interrupt her vacation period and sing at Madison and Morrisville, Vt., in joint recital with Marjorie Gates, pianist. Mr. Warren will re-open his studio in New York on October 1.

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## ACROSS THE COUNTRY

**Appleton, Wis.**—Three new additions to the faculty of the Lawrence College Conservatory of Music for the school year beginning in September have been announced by Dean Carl J. Waterman. This brings the number of the conservatory faculty, apart from the faculty of the college of liberal arts, to twenty-three. Helen Mueller, a student of Lucille Stevenson, Chicago vocal teacher, comes as professor of voice. Miss Mueller has been teaching in Chicago for several years, serving part of the time as assistant to Miss Stevenson. Frances J. Moore, a graduate of Cincinnati Conservatory and a student of Julius Stein and Karl Kirksmith, the latter solo cellist with the Cincinnati Symphony Orchestra, is to be a new instructor in violin and cello at Lawrence. She has taught previously at Florida State College, Kentucky College for Women, and Augustana College. The third is Ernest C. Moore, who comes as supervisor of the band and orchestra leaders' course, and who will also direct the college band. Mr. Moore has had much experience as a director of high school bands and orchestras.

A new course for band and orchestra leaders to be offered this fall is proving very popular with boys who are musically talented, and a large number have already enrolled for that and other work at the conservatory, so Dean Carl J. Waterman has announced. The conservatory is purchasing a large number of instruments which students in the course may rent at a small fee.

**Birmingham, Ala.**—Enrollments have already begun for the thirty-second season at the Birmingham Conservatory of Music, under the direction of Edna Gockel Gussen. Courses offered at the conservatory now include instruction in piano, voice, organ, violin, flute, coaching for singers and languages. History of Music and Harmony Classes have always been among the free advantages. A normal training course, based on the Progressive Series of Piano Playing, is given to all students who wish to become teachers. Besides the regular Saturday recitals for students, the Conservatory has presented teachers and advanced students in recital on Tuesday evenings, and will continue to do the same the coming season.

**Chicago, Ill.** (See letter on another page.)  
**Los Angeles, Cal.** (See Music on the Pacific Slope.)  
**Portland, Ore.** (See Music on the Pacific Slope.)  
**San Francisco, Cal.** (See Music on the Pacific Slope.)  
**Seattle, Wash.** (See Music on the Pacific Slope.)  
**Springfield, Mass.**—Plans are now complete for the sixth season of the Springfield Symphony Orchestra, which again is to be under the direction of A. H. Turner. In response to popular demand, four concerts will be given this year instead of three, and the directors have been extremely fortunate in being able to secure the most notable list of soloists they have yet engaged. The season will open November 29 with the concert of Yelky D'Arcy, Hungarian violinist, who is to make her American debut here this season. The second soloist is to be Nikolai Orloff, pianist, followed by Jean Bedetti, cellist of the Boston Symphony Orchestra, and the concluding concert will feature Phradic Wells, soprano of the Metropolitan Opera Company.

## Other New American Singers for Chicago Civic Opera

Year after year American singers are given opportunities to display their operatic talent in their own country. It has been stated, elsewhere, that a European education was necessary to succeed in opera in this country. This may or may not be true. The writer knows hundreds of Americans who went to Europe years ago and who returned to America satisfied to open a vocal studio, or be engaged as vocal instructor in a school or college. Those men and women, however, had left the country of their birth with the idea that by going to Europe to study and appear in opera there they would come back home as stars of the first magnitude. Also published, elsewhere, have been the names of few Americans who having gone to Europe returned to this country and were engaged by the Metropolitan, Chicago, or Gallo opera companies. The list is very small. The list that the MUSICAL COURIER has in its possession of musicians who went to Europe without securing a position in one of those opera houses is a very comprehensive one. The MUSICAL COURIER has also a list of operatic singers who having studied continuously in America have been engaged by the Metropolitan in New York, Chicago Opera and Gallo companies, as well as other operatic houses found on this continent.

Upon the return of Herbert M. Johnson, one hears that six new American singers have been engaged by the Chicago Civic Opera and only two of them have had European experience. The singers are Leone Kruse, dramatic soprano, at one time a pupil of the American Conservatory in Chicago, and for several years under the tutelage of William S. Brady in New York, and for the last three years leading soprano with the Munich Opera in Germany. Her father is a clergyman of Petoskey, Mich.

Olga Kargau, soprano; Elinor Marlo, mezzo soprano; Lucille Meusel, soprano; Della Samoiloff, soprano, and Chase Baromeo, bass, are the other new singers. The latter is a graduate of the University of Michigan, class of 1917. He passed two years in service with the American army and of late has been abroad for training and experience in opera in Italy.

Miss Kargau is a graduate from the Englewood High School in Chicago and coached voice with Dina Bagalli, one of the assistant conductors of the Chicago Civic Opera.

Miss Marlo hails from San Francisco and is a home product. She has had valuable experience on the Pacific Coast, mainly with the San Francisco Opera.

Miss Samoiloff's father was an European opera tenor before he took up residence in New York. His daughter, who had the advantage of early study under him, is a native of New York City and has had experience in grand opera.

Once again Americans are coming to the fore in opera, and the Chicago Civic Opera management must be congratulated in having secured these six new members who no doubt will reinforce the ranks of the various departments in which they should make names for themselves.

R. D.

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# MUSIC <sup>AND</sup> THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### ROXY DURING A RADIO PROGRAM

It is 7:30 in the broadcasting room atop the Roxy Theater. All ledges have been carefully dusted. The grand pianos and the Kimball organ are at convenient angles in their respective corners. The music stands are arranged in neat rows on either side of "Mike," and the musicians freshly arrayed in evening clothes are awaiting the signal to begin. The soloists garbed in their best are awaiting their turn, and Roxy, tense, smiling, alert, is in their midst, program in hand.

The announcer says "It's the Roxy Hour—WJZ," and Roxy goes to "Mike" and the familiar "Hello Everybody" goes over the air. "We are going to take a trip around the world. Forget everything, forget your troubles, sit back in your chairs, close your eyes, and let your imagination follow us as we leave port and visit foreign lands. Listen, there's the whistle. We are sailing out of port. We're off. Say au revoir but not goodbye."

And Arthur Lange and the ensemble begin and the Roxy radio hour has begun. Roxy's face beams with pleasure and he sways back and forth keeping time with the familiar rhythm. Then Frank Moulan steps forward. There's a quip on his tongue, and another on Roxy's and with the bathtub ditty ended a novice, hesitating, comes haltingly before "Mike." Roxy, at once sympathetic, holds out his hand, takes that of the neophyte and leads her gently into position and turns her face to the right position. Roxy pats her encouragingly on the back, and encouraged she bursts into song. Just then a door slams. The mercurial Roxy, a few moments ago so benign, looks like a thundercloud and with a commanding gesture he summons Douglas Murray, his assistant, to reprimand the unworthy offender, while a couple of dozen figures in Russian costume steal silently through the door. They are the Russian choir who assemble to sing the Volga Boat Song. Here Roxy is in his element; regardless of the baton, he steps to the fore and leads the musicians himself. They follow him as he regulates the tempo, leads them from diminuendo into crescendo in their journey along the Russian river. As it comes to the end a dainty Japanese figure slips modestly into position accompanied by a handsome cavalier, a Canadian Grenadier. They are none other than Maria Gambarelli, "Gamby," and Douglas Stanbury, "Doug," two of his radio favorites whom he greets with indulgent fatherly affection.

There's a short orchestra number. Roxy, so quick and vital himself, feels it is lagging, and impatiently he steps toward them and begins to infuse his own vitality into their playing and the difference is noticeable.

Now Harold Van Duzee bursts into an operatic aria and Roxy, the play boy, cannot resist the opportunity, to express it mildly, "cut up a bit." He gesticulates, grimaces, sighs, while all the gang hold their sides less they split with laughter and in the midst of it Roxy notices that a lax member of his troupe is only just putting in a belated appearance. Stern disciplinarian that he is, he frowns, and the deep ridges between his penetrating dark eyes appear. But his displeasure vanishes as he hears the stirring melody of Eli Eli sung by Gladys Rice in her clear, soprano voice, vibrant with feeling.

It is nine o'clock now, and Roxy steps before "Mike" and you hear "Goodnight, pleasant dreams and God bless you!" and he steps from the microphone. The distinguished visitors from the gallery surround him, questioning, congratulating, asking for photos, autographs, as the gang quietly disperses to be followed soon by Roxy, who, having been at the helm since early morning, is content to call it a day as far as radio matters are concerned.

### THE MARK STRAND

Ben Bernie, who heralds himself with the none-too-modest title of The Jestling Maestro of Jazz, smiled his way into the Strand and his smile is scheduled to last through the week. So far as the program concerns Mr. Bernie, no one can speak better of it than himself. He says his offering is "a brilliant and tunefully topical program of symphonic jazz numbers," and for some reason he doesn't mention here his peculiar patter which buys laughs at the expense of his men. And, lest one forget, there was a Scotch joke. That came gratis, so far as the men are concerned. As for their work, it is splendid.

Smile, Brother, Smile tells a very thin story, but there are

a few good sized laughs in it. Jack Mulhall, who is the smiling brother, and with Dorothy Mackaill, featured in the films, does a bit of perfect pantomime. Dorothy Mackaill is pleasingly unaffected, and the story itself is just silly enough to be laughable.

The prologue of the week is what may be called atmospheric. It includes a short prelude and a Russian dance, which enlists the services of the orchestra and ballet, headed by Mme. Klemova.

### LON CHANEY REMAINS AT CAPITOL

Lon Chaney fans have so emphatically registered their approval of that versatile star's latest triumph in Mockery that Major Edward Bowes is retaining the new Metro-Goldwyn-Mayer production for a second week. The first week's box-office receipts include the second largest day's receipts in the history of the Capitol, the date being Sunday, August 21. By a unique coincidence, the largest day's receipts on record took place exactly a year from that day, during Buster Keaton's Battling Butler.

### ROXY'S THEATER

What Price Glory is being continued for the third week at Roxy's and no wonder for the film itself is a masterpiece, and the prologue has a perfect overseas setting.

### THE PARAMOUNT

With Irvin Talbot conducting, The Paramount program opens with classical and popular tones cleverly arranged and played excellently by the orchestra. Then follows The Paramount News features, and an Edgar Guest scenic poem called When We Were Kids. The revue is entitled Way Out West, devised and staged by Jack Partington. This includes a variety of offerings each good in turn. The Paramount Trio sings Are You Thinking of Me Tonight? Then the stage orchestra with Ben Black as guest conductor contributes a Rhythmic Indian Intermezzo. Ride 'm Cowboy is added by The Paramount Girls, and Lang & Voelk present a novelty, with the stage orchestra playing No Wonder I'm Happy for its second number, Holly Hall, as the Personality Girl is very clever, and Mooney & Churchill, in An Indian Legend also win loud applause. The orchestra and Paramount Girls perform again and the finale, Moon Dear, in which all participate, brings to a conclusion a well arranged and decidedly interesting prologue.

Clara Bow, in Hula, is the star film attraction and proves well worth while. The picture is well produced and the balance of the cast very capable.

### DO YOU KNOW THAT—

Underworld, shown last week at the Paramount, made such an impression that it is now filling what should be a long run at the Rivoli Theater, where Firemen, Save My Child, with Beery and Hatton, will be seen later.

In the meantime, The Way of All Flesh, with Emil Jannings in one of the most remarkable impersonations of his career, has passed its 500th performance at the Rialto.

Not content to accommodate thousands of patrons at the regularly scheduled daily and night performances last week, Paramount inaugurated a midnight show, which began at 11:45. This extra performance consisted of the feature with the regular music. This may develop into a weekly policy at Paramount.

What Price Glory at Roxy's, and Mockery, with Lon Chaney, at the Capitol, are held over this week.

Smile, Brother, Smile, with Jack Mulhall and Dorothy Mackaill, are at the Mark Strand, Ben Bernie and his orchestra being featured also.

Old San Francisco, starring Dolores Costello, has been doing a good summer business at the Warner. Interest is high now in the forthcoming Jazz Singer, with Al Jolson.

Mary Pickford's much mentioned picture, My Best Girl, for United Artists, will be released about October 8.

Other films that continue to interest large audiences are the recently opened The Patent Leather Kid, with Dick Barthelmess; King of Kings, now being shown abroad with equal favor; Victor Hugo's Les Misérables, which has received the unanimous endorsement of the gentlemen of the press, and last but not least—the Big Parade.

D. W. Griffith has selected Mary Philbin for Drums of Love, in which Estelle Taylor was to play the leading role originally. Tully Marshall is also in the cast.

What Price Glory, at Roxy's for the week beginning August 13 broke all records with a gross of \$144,267.30. Still it goes on smashing records!

Paramount also reports a "sell out" for Wings for the week before last with an advance sale of \$15,000 and twenty-five agencies handling tickets.

Old Ironsides, which had such a good run at the Criterion, will open in New Orleans on September 11.

Helene Costello has been loaned by Warner Brothers to Metro-Goldwyn for In Old Kentucky.

Two new Shubert shows—Artists and Models, and Bonita—opened last Monday at Atlantic City.

Scheduled Ziegfeld productions include Norma Terris in Show Boat, Marilyn Miller and Jack Donahue in a musical comedy, and two road companies of Rio Rita.

The Colony, under Riesenfeld's regime, will open on September 9 with The Cat and the Canary.

### PRAGUE

(Continued from page 5)

fame, such as Henri Marteau and Conrad Ansoorge as leaders of the head classes for violins in collaboration with the

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FEATURE PICTURE WILLIAM FOX presents "THE JOY GIRL" with ALICE BORDEN

piano. Finke is also a piano pedagogue of distinctive quality.

The last concert of the season of the Czech Philharmonic Society was conducted by Manoh Leide-Tedesco, an American citizen, with an outstanding, artistic success, all the more meritorious as only two rehearsals were possible for the very difficult program of Italian, French and Spanish compositions which he had chosen. He was enthusiastically feted on this occasion.

DR. ERNST RYCHOVSKY.



SOFIA DEL CAMPO

South American lyric coloratura soprano, who will appear in a typical Latin-American concert at the Hall of the Americas at the Pan-American Union in Washington, D. C. on December 20. Many members of the Diplomatic corps, high State officials, and prominent society people are expected to attend the concert. The event is sponsored by the Pan American Union, and its object is to introduce to the American public the foremost artists of the Latin-American countries and the best of their music. The United Service Orchestra of sixty-two musicians is to accompany Mme. del Campo in her numbers, and the concert is to be broadcast by Naval station N.A.A. (Manuel Freres photo.)



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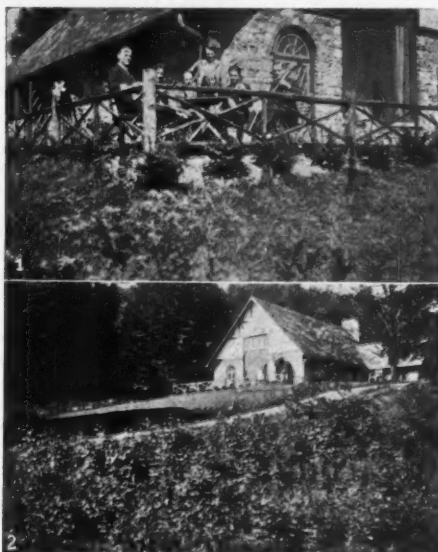
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**Stone House Series Very Enjoyable**  
Unique programs have been a feature of the summer evening musicales of the Stone House Series at Het Steenen Huis, South Wales, N. Y. The atmosphere of Stone House itself is quite a part of the individuality of the concerts, and is credited with transporting "even people who are not



MEMBERS OF THE STONE HOUSE STRING QUARTET

(1) Left to right: Alex Fischer, viola; David Cheskin, first violin; Andries Cornelissen, who has been training the quartet; Arnold Cornelissen, sponsor of the Steenen Huis Evening Musicales at South Wales, near Buffalo; Simon Niemann, second violin, and Frank MacGoldrick, cello. (2) Het Steenen Huis, as it looks today.

extremely musical into a spirit of listening and understanding."

The quartet has been assisted through the season by guest artists, and its own programs are varied and of unusual interest. The fourth concert, August 20, was devoted to the Brahms sonata for violin and piano in A major, played by Augusta Yelin and Simon Niemann, and to a Gade trio for piano, violin and cello, in which the artists were assisted by Andries Cornelissen, cellist. There have also been programs of songs and piano solos during the season, and the paintings of artists summering in South Wales are often exhibited at the concerts.

The quartet is made up of David Cheskin, first violin; Simon Niemann, second violin; Alexander Fischer, viola, and Frank Mac Goldrick, cellist, all members of the Buffalo Symphony Orchestra.

#### Mechanics and Jazz at the Bowl

The hobbies of great musicians are almost as interesting as their great contributions to music. The late Caruso, after a strenuous recital, would relieve his mind and rest his fatigued nerves by drawing cartoons of famous music folk and of prominent members of his audiences. Saint-Saens would drop the composition of some great musical work at any time and delve into astronomy, archaeology, or mathematics, as his fancy chose.

Eugene Goossens, guest conductor in Hollywood Bowl during the two middle weeks of August, has a hobby for steam engines. After conducting his Rochester Symphony orchestra he retires to the seclusion of his studio. According to those few fortunate enough to be invited past the sacred portals of this studio, Goossens has models of all steam engines from the very simple engine down to the complex mechanism that is necessary to draw heavy trains safely over steep and hazardous mountain roads.

Interested in things mechanical when a boy, Goossens was destined to be an engineer. But his father being an orchestra conductor of note and his mother musically accomplished, he inherited a love of music that overpowered his youthful mechanical ambitions. Now he appeases his engineering desires by making models of steam engines in all his spare time when not composing such interesting and extremely popular music as Rhythmic Dance, or Tam o'Shanter which appeared on Goossens' Bowl programs. On his trip to California this summer, Goossens further indulged his hobby, for he programmed Arthur Honegger's composition Pacific 231, as one of the novelty numbers at the Bowl. Just as Goossens has always had great interest in things mechanical, Honegger, the twenty-five-year old composer, has a passionate love for locomotives. To him they are living beings. This unique composition was one of the novelty features of Goossens' second week of directing at the Hollywood Bowl.

Elsa Alsen, prima donna soprano of the Chicago Civic Opera Company, was the soloist at the Bowl on August 19. Classical jazz was featured on the Popular Night program on August 20, when Homer Simmons, resident composer and pianist, played his own Phantasmia under Goossens.

#### Potter Studios to Reopen September 12

Marguerite Potter closed a busy season at her New York Studios on July 15 with a three weeks' concentrated summer course. Pupils from several of the southern and middle western states came on for this special work. Miss Potter then left for her camp at Chenango Lake, N. Y., and will complete her vacation with a motor trip through the White Mountains and Maine. 'Because' of a concert and lecture recital program, which will take her to Europe in the spring, her New York studios will reopen earlier than usual, on September 12.

#### Davis With Zoo Opera

Ernest Davis, tenor, is at present appearing with the Cincinnati Zoo Opera Company.

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## THE MUSICAL COURIER EXTRA

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NEW YORK SEPTEMBER 1, 1927 No. 2473

A new earring has been designed, which makes continual musical sounds. The inventor probably was a revengeful music critic.

Now that the boxers are staging what are known as "come-backs," why could not Mascagni, Strauss and Stravinsky write a new series of successes?

A number of suffering apartment house dwellers wish that their young pianistic neighbors might cut down on their scale practise, and practise more consideration.

The international polo matches on Long Island make one wonder whether the Valkyries ever indulged in the game when they were not riding fallen heroes to Walhalla?

Chopin was paid \$625 for his piano Preludes. It would be interesting to know, could the figures be obtained, how much the sum total represents, of all the copies of the Preludes sold since their first publication. Those gems of melody, harmony, emotion, grace, and musical crispness, still remain among the greatest works ever penned for the piano.

Moses Mendelssohn, an uncle of the composer, was an eminent philosopher and a famous wit. He was a great favorite at the court of Frederick William II. At a state dinner the king, desiring to put Mendelssohn's ready wit to the test, wrote on one of the menus: "Moses Mendelssohn is an ass," and sent it over to the philosopher. Quick as a flash the menu came back—at the bottom was written: "Frederick William the Second."

The latest work by the French composer, Gabriel Pierné, recently given at the Opera in Paris, seems to be very much of the nature just now so popular with the moderns, in which camp Mr. Pierné can hardly be said to belong, introducing in burlesque commentary the things of everyday life. To judge the reports from Paris, this work must be something like Carpenter's Skyscraper or Whithorne's Now and Then. Pierné's work is a representation in ballet form of the vaudeville stage and the music is said to be vaudevillian in character and a bit jazzy. It is curious that a man of Pierné's age should turn to this

type of composition, but it seems to be in the air and very few can resist it. One is led to wonder if a great deal of it is not the result of America's influence.

Chaliapin has been divested of his rank as national artist by the Council of People's Commissars at Moscow. His offense was friendliness to Russian refugees in other countries. But he still remains an international artist, because he certainly can sing and act. There is no common denominator between art and politics.

Who names racehorses operatically? Traviata and Rigoletto were well known equines on the turf, and now comes a nag named Verdi. (He won recently, too.) It is to be hoped that this style of veneration will not cause some owner to name his horses after the master's early works, Guglielmo Welingrode, La Battaglia di Legnano, and Oberto, Conte di San Bonifacio.

A dispatch to the World says that the songs Neapolitans loved, have been routed by Yankee Jazz, and that the world supply of fine tenor voices is being endangered by infiltration of American jazz melodies. According to this dispatch, Italian folk songs are being abandoned and American jazz sung in their places. This is probably true in Naples as it is all over the rest of Europe, but that it will lessen the crop of Italian tenors is not for a moment to be believed.

We are in receipt of a piece of music called, Hail the Baltimore & Ohio, a march written especially for the Baltimore and Ohio Centenary Exhibition and Pageant to be held at Baltimore, Md., September 24th-October 8th. Margaret Talbot Stevens, associate editor of the Baltimore and Ohio Magazine, wrote the words, and Walter Goodwin the music. The piece has head-on rhythm, its loco-motif has power, and it is full of steam. All told, not a composition to rail at.

That singing teacher whose new vocal method took him into a New York court of equity recently on an injunction proceeding brought by his neighbors to restrain him "from further causing his pupils to emit sounds characterized as resembling the wails of cats and the cries of jackals," will be permitted legally to continue teaching on condition that he install sound proof walls in his studio and keep the windows closed. The gentleman doubtless is hoping for a continuation of the prevailing cool weather.

The foregoing came with the same mail that brought a clipping from the Seattle (Wash.) Star, in which there is an account of the rehearsals for the four Aida performances held there not long ago. Five singers from New York furnished the newspaper writer with his subject, the "flaring tempers and crashing temperaments of opera artists." The hero's name came out at rehearsal as Ramades, which caused Fred Patton to exclaim "Whad a mess." Conductor Karl Krueger, smoking a stogie, had a tilt with Frances Peralta, because he insisted that the curtain be lowered after one bow of the principals, "instead of the customary three." Marion Telva shouted at one of the reed instrument men, "You are playing the wrong note." William Gustafson, basso, was "commanding, but his white golf knickers looked comical." Paul Althouse, the tenor, "most agreeable, is courteous and speaks with authority, even to Krueger." In spite of all such preliminary amenities, however, the actual performances went off with smoothness, harmony, and success. Fifty thousand persons attended them.

In the little Paris magazine known as the Guide du Concert, Jean Huré recently had a note on the saxophone in which he does the instrument honor. He says, among other things: "I believe that Berlioz was the first to suspect the beauty of the saxophone, but so far as I know he did not use it in his compositions. I, myself, wrote about twenty years ago a score entitled Sappho, in which a sextet of saxophones was used in company with a sextet of saxhorns, a quartet of French horns and an octet of trumpets and trombones. It was considered too eccentric for performance. Today the saxophone has been discovered. It is used not only as solo, as it incidentally was long ago by several composers, but is used also for the supporting harmony, and thus used the effect is ravishing for delicate ears." This is sufficient to quote from Mr. Huré, who is one of France's leading musicians and composers. It is well to find a musician of such standing who takes the saxophone seriously. A good many writers today would like to introduce the saxophone into the harmony parts of the scores, as Wagner introduced various tubas or saxhorns into his scores, but hesitate

## AMATEUR PROFESSIONAL

The following information (which comes from Oregon and is quoted from the Portland Journal) has an extremely important bearing on the whole question of music study, not only music study for school credits but all music study. It has frequently been urged by the Musical Courier that young pupils taking up music as a serious study should be relieved of some of their school work. It will be seen that the educators of Oregon agree with this point of view.

"Some difference of opinion exists among educators as to the relative value of outside music instruction, as is shown by answers received by Howard to questionnaires recently sent out to school heads. Of 147 principals and superintendents answering the question as to whether or not, in their opinion, music taken outside of school is of equal value with regular high school subjects, ninety-five answered in the affirmative and fifty-two in the negative. One-hundred and thirty-eight educators declared that high schools are justified in offering credit for outside music, while forty held that there is no justification for the practice.

"The survey conducted by Howard shows that eighty percent of the students receiving credit for outside music are carrying this work in addition to the four regular school subjects which constitute a full quota for the average student, with a number of instances in which the student is carrying five regular subjects in addition to outside music.

"If outside music is to be accepted at the same value as regular school work it should be undertaken on the same basis," Howard declares. "Except in rare instances, students taking as many as four regular high school subjects should not be permitted to enroll in outside music for credit. Or, to put it another way, those who do outside music for credit should be enrolled in only three regular subjects. THE AVERAGE HIGH SCHOOL STUDENT CANNOT DO JUSTICE TO MORE THAN FOUR FULL SUBJECTS, WHETHER THEY ARE ALL TAKEN IN SCHOOL OR THREE IN SCHOOL AND ONE OUTSIDE IN THE FORM OF MUSIC.

"These figures indicate that a considerable number of students are being permitted to use outside music as an easy way to secure credits, INSTEAD OF BEING GRANTED CREDIT ONLY WHEN THE WORK IS UNDERTAKEN SERIOUSLY, AND IN PLACE OF A REGULAR SCHOOL SUBJECT. The effect is to materially weaken the value of the high school course for these students. It is not my intention to abolish the granting of credit for outside music at this time. However, the requirements for standard high schools in Oregon will be so revised as to make impossible the indiscriminate granting of excess credits, whether in music or regular school subjects."

C. A. Howard, who makes these statements, is Superintendent of Public Instruction of the State of Oregon. It is easy to see what his statements suggest. If a student is to study music seriously it should replace a regular school subject. The small amount of work that can be accomplished by an amateur music student outside of the regular school work should not be allowed school credits.

That is plain, hard common sense. Music taken as a pleasure or accomplishment should not be considered a serious study. It never is, and the difference between such study and real study for professional purposes should be emphasized by State School Superintendents everywhere. The result would be an understanding on the part of parents of the vast difference between serious music study and mere study for pleasure. It would also impress upon parents the difference between the professional and the amateur.

In America there is altogether too much drifting from amateurism to professionalism in music. The student who takes up music to get easy school credits is just as likely to take up music teaching to get an easy living. This country is jammed full of such teachers. The school credit system properly applied would help us get rid of them.

to do so for fear the score would be found, like Mr. Huré's Sappho, too eccentric for performance. It is probable that the day will come when an orchestra without its choir of saxophones will not be considered complete.



## VARIATIONS

By the Editor-in-Chief

It was when the pilot boarded our ship last week off Long Island, that we felt we were in New York again. He was a guest conductor.

The most un-American thing we saw in the run through the outer harbor, was the huge placard of a land development company, posted above a picturesque hill in Staten Island, and reading: "To the Public—We Apologize for Defacing This Beautiful Spot with an Advertising Sign."

The most un-European thing we saw abroad was a Ford advertising billboard, desecrating a lovely bit of scenery between St. Roche and Abbeville, between Paris and Le Touquet.

The most impressive thing we experienced while away, was, as always, the Place de la Concorde.

Most beautiful thing—sunset viewed through the Arc de Triomphe.

Most puzzling thing—Paris motor traffic rules.

Most refreshing thing—the first glass of Löwenbrau in Germany.

Most distressing thing—two one-armed war veterans running elevators at the Majestic Hotel, in Paris.

Most common thing—Americans complaining of overcharges.

Most common remark: "How many francs for a dollar today?"

Most amazing thing—a man seated on a bicycle which was being drawn by a horse.

Most characteristic thing—serving vegetables as a separate course, in France.

Most startling thing—a railroad engineer sitting at his lever playing on a harmonica while his train moved out of the Liège station.

Most unexpected thing—no traces of war devastation in Belgium along the route taken by the invading Germans.

Most apathetic thing—any Paris elevator.

Most picturesque thing—the Fontainebleau forest.

Most unpicturesque thing—the ankles and calves of female French and German pedestrians.

Most appetizing thing—liver and bacon, as served at the Hotel Chatham.

Most unappetizing thing—butcher shops specializing in horse meat.

Most unusual thing—a Le Touquet bus with a sign: "Free ride to the Casino."

Most wearisome thing—waiting for a passport visé in any foreign Embassy.

Most welcome thing—a bit of sunshine in the European summer of rain.

Most exasperating thing—the cheating waiters at the fashionable eating and dancing places.

Most enjoyable thing—constantly escaping death by taxi collision in Paris.

Most foolish thing—expecting to win at baccarat.

Most useless thing—the phrases, on page 14, of Hugo's Useful French: "You have given me too much"; and on page 59: "Do you object to my opening the window?"

Most useful thing—on page 40, of the same booklet, the phrase: "This bill is not correct."

Most astonishing thing—to see Clarence Lucas, aged sixty, looking like thirty-eight.

Most expensive thing—any American commodity at Roberts' drug-store, in Paris.

Most Yankee thing—chewing-gum for sale everywhere.

Most fascinating thing—the rue de la Paix jewel shops.

Most stupid thing—the Paris gasoline tax.

Most naive thing—Paris taxi strike in sympathy for Sacco and Vanzetti.

Most insolent thing—railroad station porters everywhere in Europe.

Most polite thing—Paris gendarmes.

Most threadbare thing—scenery and costuming of German plays, operettas and revues.

Most lively thing—the Folies Bergeres in Paris.

Most amusing thing—a Vienna letter from Moriz Rosenthal.

Most annoying thing—a voluble German Royalist on the train between Cologne and Hannover.

Most tragic thing—trying to telephone in France.

Most inviting thing—the main Market in Paris.

Most welcome thing—the MUSICAL COURIER, at all newsstands and hotel reading rooms.

Most ironical thing—the Statue of Liberty, at Bedloe's Island.

Most terrifying thing—U. S. Customs officers.

The most distinguished person we met abroad was Georges Carpentier.

Most colorful person—Josephine Baker, the negro chanteuse who married a Marquis.

Most silent person—Lee Shubert.

Most optimistic person—Erich Sachs, of the Wolff Concert Bureau in Berlin.

Most courteous person—old woman selling newspapers in front of Harry's New York bar.

Most interesting person—Ganna Walska.

Most unseeing person—the head-waiter at the Pré-Catalan, Paris, on a gala night.

Most intensive person—César Saerchinger.

Most amusing person—Lester Allen, the American comedian at the Ambassadeurs revue, Paris.

Most energetic person—S. Jay Kaufman.

Most cheerful person—Berthold Neuer.

Most dainty person—Marilyn Miller.

Most serious person—Walter Straram, the conductor.

Most dapper person—Antonio Scotti.

Most picturesque person—Aga Khan.

Most informative person—Natalie de Bogory, MUSICAL COURIER representative in Paris.

Passage in Wells' new book, *Meanwhile*: "The main danger," Lady Catherine had to explain, "is the North. Captain Fearon-Owen does not think very much of the Midlands. Labour there is too diversified for unity and too soundly English for insurrection. But the Tyne is a black spot. And the Clyde. Red as it can be. And there's no reckoning with South Wales. A Welsh mob could be a very ugly mob, excitable and cruel. Especially when it sings. If they chanced on some song like the *Mar-seillaise*! Nothing could stop them."

We learn, just after our arrival on these shores, that farmers all over the land now use music to increase the lactal flow when milking cows. Wooing the moos?

Apropos, do the farmers employ a bull-fiddle?

"No fooling," writes Wotan O'Reilly, who calls himself "cousin to Siegfried O'Houlihan," and adds: "In 1917, in the city directory of Madison, Wis., there was a Brünnhilde Murphy."

Melvin Dalberg, the most musical lawyer we know, vows that on one occasion a young woman went into a country store where, among everything else, sheet music was on sale, and asked for Wagner's *Siegfried Idyll*. When told that the piece was not on hand, she hesitated and said: "Well, then, give me two cans of preserved apricots." Dalberg is the same individual who said of a pianist's too fortissimo Chopin performance: "He is a Chopin-hauer."

Beethoven once wrote to Bihler: "I do not always compose what I wish; I work for money." Et tu, Beethoven?

## TUNING IN WITH EUROPE

Having worked (in a manner of speaking) more or less for eleven months continuously, sequentially, uninterruptedly without stopping, we were tired and couldn't stand the thought of August 1 in a hot, stuffy London office. So off we went on our vacation.

Unfortunately about two million Londoners had the same brilliant idea, for August 1 is "bank holiday" in England, and most of them seemed to have picked the same night boat for crossing to France. A thoughtful management assigned us to an excellently steam-heated cabin somewhere beneath the waterline, so we were blissfully happy in the thought that if ever we were obliged to make the trip in the winter time, we should be very comfortable, provided the pipes functioned as torridly as they did on this night. They probably wouldn't, though—and anyhow nothing could induce me to take this particular line again. (Name furnished on request.)

To continue our travelogue—or travel log—Paris is as full of American firewater worshippers as ever. The rumor that the rue Daunou is to be renamed rue

M. B. H. communicates: "You, who are so interested in statistics, might be pleased to know that 8,000,000,000 buttons were manufactured in the United States last year; and, furthermore, most of them probably will burst off, because of bosoms swelling with honest pride, when I tell my compatriots—if you have not already published it—that Henry Hadley, our native composer, writes much better scores than most of those modern European music contrivers with whom perspiration takes the place of inspiration; and if our orchestral conductors do not believe it, they should perform Henry's music frequently, and let the public set them right. Whew! that's the longest sentence I ever wrote, and I'm stopping only from exhaustion. I could say much more about Henry and his many lovely pages."

Walter Damrosch said not long ago in Paris that great composers are scarce today, but he wisely refrained from mentioning them by name.

And, by the way, in an open letter to the New York World (August 18) a gentleman refers to Walter Damrosch as "the greatest living musician." Mr. Damrosch himself modestly would disclaim such a title. However, it sets one to thinking. If there is such a person as "the greatest living musician," who is he? Strauss, Rachmaninoff, Sibelius, d'Indy, Damrosch, Toscanini, or some other distinguished conductor? Does versatility constitute great musicianship? Damrosch, aside from his baton activities, also is a composer, pianist, and musical essayist, and lecturer. Toscanini is only a conductor. Rachmaninoff is a pianist, composer, and conductor. Strauss composes, plays, and conducts. Josef Hofmann plays, composes, writes, and teaches. Godowsky, Rosenthal, Paderewski, Gabrilowitsch, Bauer, Kreisler, and other virtuosos are markedly versatile. The modernists look upon Schönberg, Hindemith, Casella, Stravinsky, as leaders in the new cult. To our own mind, the "greatest living musician" is either Bach, Beethoven, or Mozart.

One of the greatest reformers in opera was Puccini, who in his *Tosca*, permits Cavaradossi to be shot so fatally that he cannot sing a farewell aria afterward.

Sir Henry Wood, who says he has had lessons from seventeen vocal teachers, of whom only two were competent, is about to publish a book on singing. He may look forward to making at least fifteen new enemies.

Dr. Muck declares that he never again will visit America. And last month the old German monarchical flag flew atop the Wagner Theater at Bayreuth. Isn't the war over?

Paderewski, who sailed for Europe recently, remarked that his playing improves every day. Which recalls the true story about the two great pianists who sat together at a Paderewski recital in London many years ago when that artist first began to celebrate his remarkable triumphs. "What do you think of him?" whispered A. during the concert. "He's very good," whispered B., "but he's no Paderewski."

LEONARD LIEBLING.

Volstead could not be substantiated on a Sunday, as most of its habitués were out of town. The report that someone has heard someone speak French in one of the cafés was indignantly denied by every bartender in the street.

French, however, is still spoken on the outskirts of the town. (Outskirts is a very descriptive term, and those of Paris are as bedraggled as any outskirts can be.)

We sat in front of a café in the Latin Quarter and watched the passers-by. Men and women of all ages and sorts. The French woman is a masterpiece. How she has been able to sell the world the idea that she is the most attractive woman in Europe is a miracle, for she had less to start with than any. That handicap against her is probably what got her started.

Paris is changing too fast to suit our taste. Modern apartment houses with artificial-looking masonry are taking the place of picturesque old houses on the Mont de Sainte Geneviève, and the only music one hears in the ancient quartier is jazz. Ugh!

We used the only afternoon in Paris to visit the Musée Rodin. Surely the most wonderful one-man

show on earth! What a pity Rodin didn't model more musicians than he did. There is a remarkable portrait bust of Gustav Mahler which differs from the familiar one in that the whole lower section of the face is left in a sort of veiled uncertainty, which suggests either an extraordinary mobility which prevented the artist from "finishing" the features, or a sensitiveness too elusive to be perpetuated in any other way. A remarkable and fascinating piece of work.

\* \* \*

Paris at this time of the year is completely devoid of music, except for the plain chant in the churches and the plain jazz in the bars. However, at the Restaurant Volnay, where ye editor—and chief and ourself discussed (and determined) the fate of American music and musical criticism for the next century or so, they dug out all the opera pot-pourris of the late lamented nineteenth century in our honor and played them till the last bottle had popped. There is one thing about Paris—it knows how to honor its guests. (And make 'em pay, bless their hearts.)

\* \* \*

Anyhow, it was a delightful evening and morning that night, and we returned to our hotel much refreshed in body and in spirits. Especially the latter.

\* \* \*

The hôtel we stayed in, by the way, is the Hôtel du Quai Voltaire, where Wagner wrote a part of his masterpiece, the Meistersinger score. We have stopped at this hotel three times and have not yet written our Meistersinger. Next time we shall stay at least two nights. C. S.

### THE FLORENTINE POLYPHONIC CHOIR

The coming world tour of the renowned Polyphonic Choir of Florence, Italy, should prove of extraordinary interest and educational value to lovers and votaries of choral church music everywhere. The lofty aims of the organization, the wealth of glorious tradition on which it is founded, and the extraordinary quality of its personnel and its eminent director, Sandro Benelli, have won for the Florentine Choir a position of pre-eminence among the world's choral societies.

In a forthcoming book, Redfern Mason, prominent critic and musical writer, after pointing out the significance of the city of Florence as the wellspring of Italian art, and enumerating the famous men she has produced, has the following to say about the Florentine Choir:

The Florentine Choir is a peaceful embassy of song. It is propaganda for the spread of that cult of beauty which appeals to men and women of every faith and every shade of political persuasion, to the rich and the poor, to the educated and the uneducated. Its creed is one to which Americans of every race may subscribe without reservation.

The Florentine Polyphonic Choir will speak to them in tones of comfort and reassurance, tones understandable, not only to those who know Latin and Italian, but comprehensible to intelligent listeners, irrespective of race or upbringing. Every American learns at school that Italy is the land of song; in the Polyphonic Choir we are promised audible proof.

But the members of the Florentine Choir have a higher purpose than that of merely heartening Americans of Italian extraction and confirming them in their reasonable pride. Their aim is one of aesthetic penetration; they wish to awaken in the hearts of Americans, especially those of Italian origin, the desire and determination to think and create in terms of beauty. This they conceive to be their contribution to the well being of the American nation.

It is the aim of the fifty men and women singers of the Florentine Polyphonic Choir to give to America the spirit of which the beauty of their city is an expression. They have tried to make themselves perfect, and perfect their Florentine fellow citizens believe them to be. The Coro Polifonico has been drilled by Maestro Sandro Benelli into choral service almost as if it were a religion.

It was under the auspices of the Dominicans of San Marco—Beato Angelico's San Marco—that they entered upon their task and Benelli brought to the work a consuming zeal. It is not enough for him that the singers have good voices; they must love music. For, as he often assured them, "He who wishes to sing must learn music in order to know what he sings and to find the tone within himself." This he could say with a good conscience; for he was a chorister in his boyhood, and, when he sang at the Christmas Mass, all Florence thronged to hear him.

The ideal of the Choir's founders is to restore the ancient Florentine tradition. To that end the Choir devotes itself; to the cultivation of the lyric chorale, sacred and profane, of the fifteenth and sixteenth centuries. This includes the madrigals of masters like Luca de Marenzio and Festa, the nascent opera as exemplified by Peri and Rinuccini, the sacred motets of Palestrina, and the songs of the Italian folk. The Choir celebrated the fourth century of the Englishman, William Byrd, by singing his music in the Palazzo Vecchio, and, lest they should be mistaken for musical archaeologists, they performed the Giudizio Universale of Lorenzo Perosi.

The poet, Sem Benelli, best known to Americans by the librettos of L'Amore dei Tre Rei and La Cena Delle Bette, operas current with the Metropolitan and Chicago opera companies, at once an enthusiastic and exacting critic of his brother's work, recalls how he studied counterpoint with Idebrando Pizzetti and cello with Guido Gasparini. He concludes: "The choral art in Italy, by reason of the Florentine Polyphonic Choir, has again become what it once was,

that is, an art full of mystery and soul. Nowadays one would call it a social and religious art.

The tour, under the management of Frank W. Healy, of San Francisco, will start in October. The itinerary will be similar to that followed by the Sistine Chapel Choir of Rome, when they visited this country under Mr. Healy's guidance. After appearing in the leading cities of the United States and Canada the choir will proceed to Australia. Before embarking for America there will be concerts at Lucca, Bologna, Parma and Genoa, Italy, all under the Healy management.

The complement of the choir comprises fifty men and women, members of patrician families of Florence, and chosen because of their beautiful voices. Many of them are professional singers who have achieved renown in opera in Italy. The performances will be staged in historic Florentine costumes, and the stage will be decorated with original historical Florentine banners.

Bookings are coming in in a measure befitting an event of such importance, and there is very little doubt that the world tour of the Florentine Polyphonic Choir will be a continuous succession of triumphs.

### THE PHILHARMONIC EIGHTY-FIVE YEARS OLD

This fall the Philharmonic Society of New York is to celebrate its eighty-fifth anniversary. It is the oldest orchestra in the United States, and boasts of an unbroken record of performances since it was founded in 1842. Other orchestras have come and gone, others have had intermittent lives, but the Philharmonic, in spite of troublous times, has kept to it, giving season after season of symphony concerts, increasing in size and importance, and offering its patrons a wonderful list of world-famous conductors and musicians among the ranks of the players second to none.

The Philharmonic began as a small cooperative society in which the musicians shared directly in the profits and deficits. James Gibbons Huneker, realizing the importance of the Philharmonic to the growth of American music, said: "The history of the Philharmonic Orchestra is the history of music in America." An early report of the society gives the following account of its organization: "For several years previous to the spring of 1842 it was a subject of general remark among the leading musicians of New York that there was then no association of professional musicians nor any complete orchestra band in the city capable of performing the grand instrumental compositions of the great masters. During this period of time U. C. Hill, who had formerly spent some time in Europe, was active in urging such musicians as C. E. Horn, William Penson, P. Maroncelli and others to unite in a movement for the establishing of a society for the general interest of the art and the proper performance of an orchestra piece."

The first concert was given in the Apollo Rooms on lower Broadway on December 7, 1842, the orchestra consisting of sixty-three players. It was conducted by Ureli Corelli Hill, and since that memorable date the following are among the names listed as the orchestra's leaders: Carl Bergman, Leopold Damrosch, Theodore Thomas, Anton Seidl, Emil Paur, Walter Damrosch, Victor Herbert, Henry Wood, Felix Weingartner, Wassily Safanoff, Richard Strauss, Gustav Mahler, Wilhelm Furtwaengler, Willem Mengelberg, Arturo Toscanini, Theodore Spiering, Henry Hadley and Hans Lange.

After the first twenty-five years it became apparent that the society would require the support of the social and financial elements of the city and as a result a Board of Directors and general organization was adopted. On March 23, 1921, Clarence H. Mackay was elected to the Board, and was made chairman on the April 4 following. In 1924 Mr. Mackay was able to announce that the Philharmonic had turned the corner of its difficulties and could from that time on devote itself to fulfilling constructive policies. In April, 1927, Mr. Mackay said: "This year has marked the completion of the plans for the development of a first class instrumental personnel. The conductors have now agreed that the personnel of the orchestra is of the first rank and have therefore recommended no changes whatever."

This season the orchestra will consist of 103 regular players and will be conducted by Mengelberg and Toscanini. Toscanini will conduct more than thirty concerts in New York and will also appear in Washington, Philadelphia, Baltimore and other cities.

The history of the Philharmonic Society is a history of great achievement and must be a satisfaction to every American.

### FIFTY YEARS OF THE PHONOGRAPH

On August 12, Thomas A. Edison, his family, his employees and a few friends celebrated the fiftieth anniversary of the invention of the phonograph. Edison himself does not consider the phonograph the most important of his inventions, but puts incandescent lights and power systems first, with moving pictures a good second. According to an Associated Press despatch he has this to say as to how the idea of the phonograph came to him: "I was working on a telegraph transmitter employing a disk like the phonograph record disk. The dots and dashes of the message were indented on a paper disk. In speeding up the disk unduly the dots and dashes produced in places musical sounds, so all I had to do was to substitute a diaphragm with a point to record the voices."

Very simple—for an Edison!

The inventor was asked what he believed the phonograph had contributed to civilization. In reply he said that it had made life a little more attractive, and expedited business transactions. It will be recalled, by those old enough, that Edison's first idea for the use of the phonograph was not as a musical instrument but as a dictation recorder for the business office. It is still put to that use, but, of course, is far more frequently used as a musical instrument.

Edison was asked if he thought the radio would supplant the phonograph. His answer was: "No!"

The future will tell. To issue prophecies just now would be futile. Nobody can guess.

But one thing is sure. The phonograph has been of service to the art of music in a way that Edison seems to have overlooked. In music it has served as a factor in education that is of far more importance than most people realize.

We do not here refer to the special records made for educational purposes. Those are, no doubt, useful enough. But far more useful to the student is the record made by the great artist for entertainment. The general public purchases such records. But so do students of music, and they have thus at hand for endless repetition interpretations of the masterpieces so perfect that there is, for practical purposes, no difference between the recorded music and the music recorded.

We need neither science nor statistics to realize what this means. Where, in the old days, the student might hear a great artist, a great orchestra, a great chamber music organization, a bit of great opera, on rare occasions, today he can hear these things not only every day but a hundred times a day if he sees fit.

This sort of education is, often enough, unconscious. The student of music too often listens to phonograph music simply because he enjoys it, not because he expects to learn from it. But, after all, that matters not a great deal. The student learns in spite of himself, and sometimes, perhaps, finds his own taste in directions least suspected.

The singer or instrumentalist of today who comes from rural districts far removed from the great cities may be almost as familiar with the performances of art works by artists or orchestras of note as his perhaps more fortunate brother who is born and raised in the city.

A student who wishes to have the exact interpretation of any piece of music as it is interpreted by the world's greatest artists has, today, only to provide himself with the records and listen until he is able to copy it to the extent of his powers.

There is no reason today for wondering how fast or how slow any of the standard works should be taken, or the phrasing, or breaths or bowings. The phonograph records bring this information to everybody who wants it.

But it is a rather striking and appalling fact that so many students fail to avail themselves of this simple adjunct to their educations. One hears complaints from students that they cannot progress because they cannot get to the cities where they may hear the great artists. One hears, also, would-be artists performing in public and doing things they surely would not do if they would only listen and compare their own interpretations with the interpretations of those the phonograph places within their reach.

After all, great art often begins with imitation. The beginner can do no better than strive to imitate the finished artist. There can, at least, be no excuse for students to perform things with incorrect, amateurish tempo, phrasing, rubato, and so on. Those elements of interpretation can be heard and imitated from the phonograph record.

When Edison invented the phonograph he did more than he thought. He advanced the cause of good music greatly, not only by placing educational facilities within reach of the student but by educating the public as well.



## STADIUM CONCERTS

(Continued from page 5)

works the Lindbergh theme in and out so that one is ever conscious of the heroic navigator. Then, after all the miles of sea have been traversed and the no end of dangers overcome, the composition reaches a brilliant close with the entire orchestra in grandiose style resounding the Lindbergh theme—the glorious victory of "We," the lone aviator and his plane, in this thrilling and historic flight.

Mr. Dunn's master hand at orchestrating was evident from the very beginning. It can not be said that his ideas of construction were original, and yet he so cleverly used his instruments that one thought only of the message he wanted to deliver. The distorted noises of the first section brought a smile to the faces of a great many in the audience, who undoubtedly felt that here was but another of the modernistic writings that have caused so much comment pro and con. But with the introduction of the andante movement of lyric character one sensed the beauty of the music and began to appreciate the work at its full. With the conclusion came the outspoken voice of the audience—loud and sincere applause that expressed the keen pleasure and approval of all. Mr. Dunn made his own flight over dangerous waters, but, with the valuable assistance of Conductor Van Hoogstraten and the orchestra, he landed safely and with new laurels as his reward.

In commenting on this novel number considerable credit must be paid Conductor Van Hoogstraten for his important part in the performance. There is no doubt but that he had worked diligently to present the new number at its true worth and to the very best advantage. Haydn's D major symphony, given for the first time at the Stadium, was also superbly done, and other numbers on this same program included John Powell's overture, In Old Virginia, Saint-Saens' symphonic poem, Phaeton, and a stirring rendition of Stravinsky's Firebird suite.

AUGUST 22

Beethoven's Eroica symphony, hardly perennial of the Philharmonic's Stadium programs, was the opening number of the week. Perhaps no other work of Beethoven has created so much controversy as this symphony. When its interpretation is not under discussion, the derivation of its title is. There can be no controversy, however, as to the excellence of Willem van Hoogstraten's understanding of the composer's thoughts. It was a truly thrilling performance—broad of tone, its message delivered with understanding and surety. Mendelssohn's gay music for Midsummer Night's Dream was a good choice for the night's program, for Wagner's Forest Murmurs, Wotan's Farewell, and the Ride of the Valkyrie were part of it, too. Van Hoogstraten seems, somehow, to arrange his programs with a little personal affection for the composers he brings to his audiences. That may be part of the reason for his complete success here.

AUGUST 23

It was necessary to hold the August 23 performance indoors because of the rain. On this occasion were presented the four winners of the competitions conducted by the National Music League last spring. They were: Marie Montana, soprano; Mina Hager, contralto; George Rasely, tenor, and Donald Pirnie, baritone. Miss Montana, displaying an opulent, powerful voice, made a fine impression in the two numbers allotted her, the all too familiar Un Bel Di from Butterfly, and Depuis le Jour from Louise. She is a very promising young artist; her vocal habits are excellent, and her diction and phrasing distinctive and artistic. All this added to a voice of surprising loveliness made her appearance a noteworthy one. Miss Montana has had considerable experience with Italian opera companies. George Rasely, who sang arias from Romeo and Juliet, and Carmen, also received considerable applause. His work was creditable in the extreme. His singing was marked by a fluency of delivery and evenness of temperament. His range was more than adequate and his tonality good. Mina Hager possesses that rarest of attributes, a voice of true contralto quality; pure, vibrant, and flexible. She sang two numbers of more than ordinary difficulty—Ulrica's aria from The Masked Ball, and the Song of the Robin Woman from Shanewis—with considerable distinction. Miss Hager has sung with such organizations as the Chicago Opera, the Chicago Symphony Orchestra and the Minneapolis Symphony Orchestra. Donald Pirnie, whose fine baritone voice has been heard at many eastern music festivals, sang the Evening Star aria from Tannhauser and Handel's Hear Ye Winds and Waves. His voice is full and rich, with almost a basso quality, although his range is extensive. He was a notable addition to the program.

The four artists later joined in a fine rendition of the quartet from Rigoletto. Various short orchestral selections

were interspersed between the vocal numbers. Mr. Van Hoogstraten conducted.

AUGUST 24

The shifting of the programs last week to permit the three performances of the Fokine Dancers made it impossible for the orchestra to rehearse sufficiently to present the scheduled first performance of Dent Mowrey's The Gargoyles of Notre Dame, and Mr. Van Hoogstraten therefore changed the offerings for Wednesday evening. The conductor declared, however, that it is his intention to place the Mowrey work on one of the opening programs at the Stadium concerts next summer. Ernest Schelling's A Victory Ball was substituted for the Gargoyles, and that it made a deep impression was evident from the close attention with which the work was listened to. A further change in the program was the substitution of Tchaikovsky's Fifth Symphony in place of Beethoven's Pastorale Symphony. Mr. Van Hoogstraten is at his best when he conducts Tchaikovsky, and as usual he imbued the work with life, vitality and color, and made the dramatic passages most impressive. The program also contained the overture Ruy Blas by Mendelssohn, and Grieg's popular Peer Gynt Suite.

AUGUST 25

The premier Stadium performance of Allan Lincoln Langley's waltz, Floodtide, was featured on Thursday evening, with the composer at the conductor's stand. Mr. Langley is a member of the viola section of the orchestra and has been called the "Philharmonic's Waltz King." Waltzes by this young composer have been featured upon Stadium programs for several seasons.

The Tragic overture of Brahms, followed by the more joyful fourth symphony of Beethoven, a distinctive work of spontaneity and romanticism, made up the first half of the evening's program. The latter half included two old favorites—Rossini's overture to William Tell and Liszt's Les Preludes. The former was presented with so much spirit and zest that an encore was demanded and graciously granted by Mr. Van Hoogstraten with the characteristic Rimsky-Korsakoff Flight of the Bumble Bee. It is interesting to note that Les Preludes, which is one of Liszt's most popular orchestral works, was prompted by an excerpt from Lamartine beginning "What is one's life but a series of preludes to that unknown song of which death shall intone the first solemn note?"

## RAVINIA OPERA

(Continued from page 12)

that he can produce big tones when necessity so demands, and he sang The Dream with great subtlety. His mezzavoice made as big a stir in the audience as also did his ringing tones. With such fine interpreters as Gall and Chamlee, the performance of Manon may be looked upon as one of the big events of the present season at Ravinia. It added éclat to the Theatre in the Woods and once again placed Ravinia at the head of the opera houses functioning the world over during the summer months.

The balance of the cast was more than adequate. Deffere, as ever, made a great deal of the part of the rascal Lescart. George Cehanovsky was the young de Bretigny, and the smaller roles were entrusted to such fine singers as Mojica, Maxwell, Swarthout and Falco. Leon Rother was the elder Des Grieux, but his performance was not heard by this reporter as we were miles away from Ravinia when Rother made his appearance on the stage.

Louis Hasselmans conducted the lovely score con amore. A very fine performance and the final premiere this season for Ravinia.

TROVATORE, AUGUST 26

Trovatore was repeated with Rethberg and Martinelli in the leads.

LOUISE, AUGUST 27

Louise was repeated with the same cast heard the previous week.

RENE DEVRIES.

## Faust at Starlight Park

The sixth performance of free outdoor opera was staged at Starlight Park on August 25 under the direction of Captain E. W. Whitwell. The opera presented was Faust, and in the cast were three American singers, Gladys Mathew, Martin Horodas and Gertrude Owen. Others in the cast were Vincent Carelli and E. Dalle. Gabriel Simeoni conducted.

## Estelle Blum in California

Estelle B. Blum, the pianist and teacher, is visiting her friend, Mrs. I. Guggenheim, at Beverly Hills, California. Miss Blum will return to New York this month to resume her classes at her studio.

## I SEE THAT

"We," James P. Dunn's musical fantasy, written in commemoration of Lindbergh's flight, was well received at its premier performance at the Stadium in New York. The Stadium concerts were concluded last Tuesday evening with a "request" program.

Luella Melius will sing with the Beethoven Symphony Orchestra.

Two more artists from the Boggetti studios have been engaged for opera.

Ethel Fox is having success on her tour with the San Carlo Opera Company.

James D. Hoge is the new president of the Seattle Symphony board.

A new scholarship is being offered by Elizabeth K. Patterson.

Catherine Wade-Smith writes interestingly of her summer trip.

Emanuel Zetlin will locate permanently in New York.

Mme. Cahier made her debut as accompanist.

Mischa Levitzki's tour in Europe includes the largest capitals.

A new organ is to be constructed at Ann Arbor.

Paquale Amato has been appointed representative of the Chemnitz Opera House.



A TENNIS ENTHUSIAST

In between the close and beginning of an early teaching season, Harriet Foster, New York vocal teacher, was able to enjoy a short rest at Lake George, N. Y., where she played considerable tennis. Mrs. Foster is back in town again working with some of her pupils who are going into new shows. Among them is Donald Black, in My Maryland, and Lucy Monroe, who is the prima donna with the Stones in Cries Cross. Dorothy Stone is also studying voice with Mrs. Foster.

## Pennsylvania Grand Opera Company Elects Officers

The Pennsylvania Grand Opera Company, a Philadelphia institution, announces that at the annual meeting of the stockholders on August 25 the following were elected officers and directors for the year 1927-1928.

Officers: Honorary president, George E. Nitzsche; president, W. Frank Reber; first vice-president, Mrs. M. W. Paris; secretary and treasurer, Dr. A. Victor Pelosi. Directors—A. Crawford G. Allison, Ellis Paxon Oberholtzer, Samuel N. Leidy, Arthur R. Spencer, George M. Henry, Clarence E. Blackburn, H. H. Pakradooni, Buell G. Miller, Allen M. Matthews, Oscar E. Mertz, Howard C. Potts, Warren C. Graham, John Garaguso, Dr. A. Victor Pelosi, Gr. Uff, John M. Di Silvestro, Hon. Michael A. Foley, Chavalier Nicola Albanese, Chavalier Dr. Leopoldo Vaccaro, Mrs. M. W. Paris, W. Frank Reber, Charles Schaffhauser, Mrs. Richard Sharpless Davis and Warren O. Boyd.

Under the direction of Francesco Pelosi, at least eight subscription performances will be given in Philadelphia next season, there will be several performances in New York, and there also will be a tournee of ten weeks in the principal cities of the United States and Cuba.

## James R. Coddington Dead

The recent death of James R. Coddington is a great loss to those who were fortunate enough to know him, for he was a man of imposing personality and beautiful character, respected and beloved by those with whom he came in contact. He was very much interested in art, music and science, and also took a great interest in church work and was a liberal giver to charities. At the time of his death he was an elder in the Ninth Presbyterian Church, Philadelphia.

Mr. Coddington was for years active in hospital work, having been superintendent of the Elizabeth General Hospital, the New Haven Hospital, the Samaritan and Polyclinic hospitals in Philadelphia, and the Christian Church Hospital in Kansas City, Mo. Owing to failing health, Mr. Coddington retired from hospital work in 1917 and accepted a position with the Philadelphia Trust Company as head of the safe department of the Broad Street Branch, which position he held at the time of his death. Margaret MacDowell Coddington, Mr. Coddington's daughter, is the Philadelphia representative of the MUSICAL COURIER. She also is a pianist and head of the Landsowne Branch of the Leefson-Hill School of Music.

## Inga Julievna Married

Inga Julievna, Norwegian lyric coloratura soprano, was married to Hy J. Eilers in New York on August 24.

Curtis Institute Auditorium is to be dedicated in October. Artists of all kinds and calibre were heard at Lemberg. Inez Barbour sang several times while in Buenos Aires. Marianne Genet had two of her compositions sung for the first time before the Minister of China.

The King's Henchman's coming tour is being widely heralded.

Bruno Huhn has reopened his studio.

Eugene Goossens has been reengaged for the Hollywood Bowl.

Henry Hadley gives his impressions of South America. William Reddick has been engaged to direct the music at Bay View for another year.

The Gunn School of Chicago has secured Karl Leimer, celebrated German pedagogue.

The Pennsylvania Grand Opera Company is coming to New York.

Frank W. Healy will manage the American tour of the Florentine Choir.

Arnold Cornelissen's programs at South Wales, N. Y., are proving popular.

The American Society of Authors, Composers and Publishers has brought twenty-four suits for infringement of copyright.

Several more American singers have been engaged for the Chicago Civic Opera.

St. Francis of Assisi was given as the Bohemian Grove performance this year.

Ernesto Berumen has sailed for Europe to remain until the first week in October.



JACOB GEGNA,

Russian violinist and teacher, with four artists who recently assisted him in presenting a recital in Hunter, N. Y. They are: Ruth Slavsky, pianist; Margie Barrett, eccentric dancer; Miss Blanchette, Spanish dancer, and Countess Vera Mussina, Russian singer. These artists donated their services on this occasion for the benefit of the Hunter Hebrew School. The program contained violin, piano and vocal numbers, interpretive dances, and an arrangement of the Largo from the Dvorak New World symphony for four violins and piano.

### Frank W. Healy to Direct Florentine Choir Tour

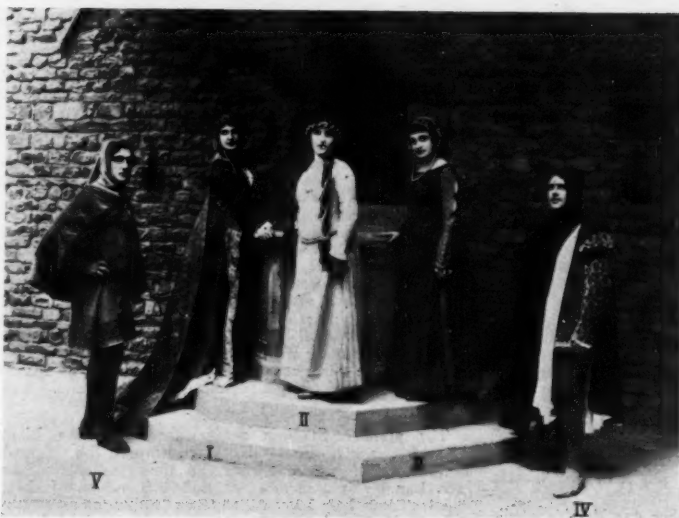
Frank W. Healy, well known San Francisco impresario, will manage the world tour of the celebrated Florentine Choir, which begins next October. It will be remembered that Mr. Healy was selected to direct the tour of the Sistine Chapel Choir of Rome, which appeared in sixty-eight cities in the United States and Canada within twenty-three weeks.

The itinerary to be followed by the Florentine Choir will be along the same lines as that of the Sistine. It will visit the principal cities not only of this country and Canada but also Australia, bookings being made direct from the office of Mr. Healy in San Francisco. The choir will also fill some concerts between Florence and Genoa, the port of sailing, which will include Lucca, Bologna, Parma and Genoa.

The Florentine Choir consists of fifty men and women, all members of the best families in Florence, and possessing excellent voices. The distinguished singers, therefore, will reflect the tradition, charm and romance of Florence by singing in historic costumes worn at the time of Dante and Beatrice.

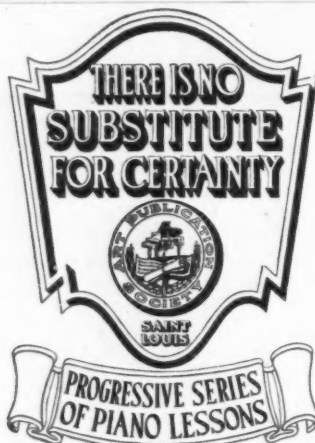
The programs are most varied and include selections by such composers as Palestrina (1525-94); Verdi, who is represented by a choral setting of Dante's paraphrases, *Our Father*, from the *Purgatorio*; Platana (1828-1907); Perodi (1872); Monteverde (1457-1643); Pizetti (1880); and others.

Much interest is being shown in the Florentine Choir by local managers, and already Mr. Healy has a number of important bookings.



### FIVE OF THE FIFTY SINGERS OF THE FLORENTINE POLYPHONIC CHOIR,

taken at the well in front of the house of Dante, Florence, Italy. (1) Marchesa Isy Minucci, (2) Signa. Rita Manuelli-Rigi, (3) Signa. Dora Donar, all sopranos; (4) Signore Omar Lovera, basso, and (5) Signore Nino Cav. Fucile, baritone.



REGISTERED

### Mme. Sembrich Presents Three Artist Pupils

At a musicale held on August 22 at her villa, Bay View, Bolton, Lake George, Mme. Marcella Sembrich presented three of her pupils to the Lake George musical colony. They were Jane Pickens of Atlanta, Ga.; Charlotte Simmons of Chicago, both of the Curtis Institute of Music in Philadelphia, and Galtanina Piazza of New York, a student of the Juilliard Music School in New York. Mme. Louise Homer and Dusolina Giannini, who were present, expressed themselves enthusiastically on the singing of the young artists.

### Alton Jones Sails

Alton Jones, pianist, sailed for Europe August 20. He will visit France, Belgium, Germany, Switzerland, England and Scotland before his return on October 3. Walter Niemann, German composer, whose *Pickwick* cycle was given a first performance by Mr. Jones at his Aeolian Hall recital last season, has invited him to visit him while in Germany. He will see Dr. Niemann when in Leipsic. Upon his return Mr. Jones will resume teaching at the Institute of Musical Art of the Juilliard School of Music.

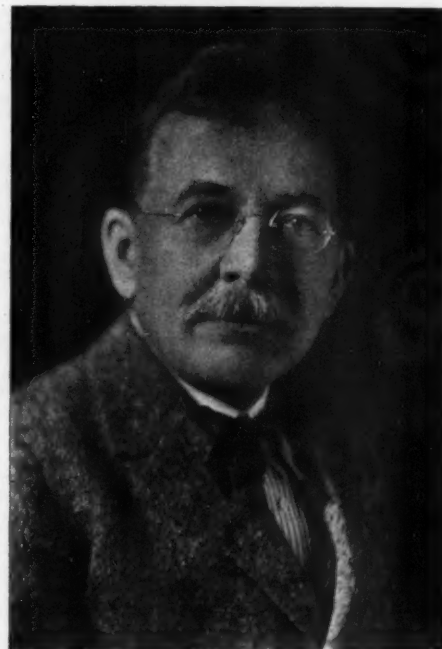
### Composer at Atlantic City Ambassador

The Ambassador Hotel in Atlantic City is the present home of a composer who is actively engaged in writing a

new musical show. Betty Laidlow is composing the music and lyrics of *The Little Peacock* and collaborating with Gene Conrad on the book.

### Dr. Wolle Writes New Work

Dr. J. Fred Wolle, director of the Bach Choir of Bethlehem, Pa., has spent some time this summer at Yarmouth, where the fog horn at Cape Forchu sounded rather steadily



© Bachrach

DR. J. FRED WOLLE

and proved an inspiration to him to compose an organ number interpreting the weather and the seas of Yarmouth. According to the *Halifax Chronicle*, "The composition opens with an exact imitation of the fog horn, as its sonorous warning rolls in through dense fog, and the comparatively clear inland air. Then follows the realistic rolling of the surf, beating upon the rocks; the ripple of calmer seas within the harbor, intermingled with the light fantasy of fair weather, and through it all the magnetic call of the sea. The selection closes with the sound of the fog horn which was answered by the horn at Cape Forchu." Dr. Wolle included this number on his program when he gave a recital recently in Holy Trinity Church, Yarmouth.

### Mannes Recitals at East Hampton

Two piano recitals were given recently at the home of Mrs. Charles deKay at East Hampton, L. I., by Leopold Damrosch Mannes. The first recital, August 10, consisted of works by Schumann, Scarlatti, Debussy, Rachmaninoff, Scriabin, Schubert and Brahms. The second recital, August 24, presented as its chief offering a Chopin group—Nocturne in C minor, two Etudes from op. 25, and four waltzes. In addition to these, Mr. Mannes played Ravel's *Sonatina* and Franck's *Prelude, Chorale and Fugue*.

### Althouse Returning From Pacific Coast

From the recent Seattle, Wash., festival, where he achieved unusual success, Paul Althouse went to San Francisco and then to New Orleans, where he arrived at the Hotel Roosevelt on August 23. From the southern metropolis, the tenor sailed on the S. S. Creole of the Morgan Line, arriving at New York on August 29 in time to sing on the Steel Pier, Atlantic City, N. J., for the second time this summer.

### Recital at Patterson School of Singing

The summer term at the Elizabeth Kelso Patterson School of Singing in New York was closed on August 15 with a students' recital by Mary Herron, Mary Smeltz and Gwyneth Hughes, vocalists, and Edward McArthur, pianist. Voice trials will be held at the school from September 8 to September 15, when the winter season begins.



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### OSTEND ACTIVE MUSICALLY

OSTEND.—Music holds an important place among the festivities now taking place here. Twenty concerts of classic, symphonic music have been organized under the direction of M. Fr. Rasse, director of the Liege Conservatory. An organ recital, which is much appreciated by visitors, is given every afternoon as well as two symphonic concerts of a different character. The culminating point of the season will be the execution of Beethoven's Ninth symphony and Psalm XLVII by Florent Schmitt.

A festival of Swedish music will also take place under the patronage of the Queen.

The following soloists have been engaged for the season: Elvira de Hidalgo, Yvonne Gall, Ninon Vallin, Lina Falk, Titta Ruffo, Cesare Formichi, Antonin Trantoul, Arthur de Greef, Arthur Rubinstein, Walter Rummel, Youra Guller, Jan Kubelik, Georges Enesco and Ysaye. Also the Pro Arte String Quartet. Two dance galas will be devoted to Anna Pavlova and the Fantastic ballets of Loie Fuller.

The French July 14 brought here the oldest and well-known of French choral groups, Crick-Sicks, which is celebrating this year the seventy-fifth year of its existence.

For the first time the classic concerts given at the Kursaal will be broadcast by wireless in all Western Europe, for which purpose a special cable of 125 kilometres connects the concert hall to the radio station in Brussels. A. G.

### Beethoven Symphony Orchestra Engages Melius

Luella Melius, coloratura soprano, will be the soloist at the first concert of the season by the Beethoven Symphony Orchestra, Georges Zaslavsky, conductor, on October 12 at Carnegie Hall. In all, a series of seven subscription performances by the orchestra will be given during the course of the season. Other prominent soloists already announced for these concerts include Joseph Achron, playing his own concerto, dedicated to Heifetz, for the first time in New York, and Ignaz Friedman, Polish pianist.

### Lubbock Signs May Peterson

May Peterson has been booked in her adopted state, Texas, on January 9 next, when the soprano sings for the Technical College of Lubbock. Other Texas cities are applying for Miss Peterson in connection with this appearance when the singer will be en route.



ROSEMARY ALBERT,  
soprano

Two  
Boggetti  
Artists



GIUSEPPE BOGHETTI



MARGUERITE C. BARR,  
contralto

Engaged  
for  
Opera

Rosemary Albert and Marguerite C. Barr are the names of two more artists from the studios of Giuseppe Boggetti, of New York and Philadelphia, who are rapidly gaining recognition in the world of music. Both of these young singers have been engaged for appearances with the Philadelphia Civic Opera Company next season. Miss Albert made her debut in recital in Philadelphia during the past

season, and according to the critics of that city it was one of the outstanding vocal events of the season. In fact, so successful was the recital that it resulted in Miss Albert's immediate engagement for opera. Miss Barr, who is contralto soloist at St. Luke's Church, attracted the attention of the Philadelphia Civic Opera Company because of her many successful appearances in concert.

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## THE PICK OF THE PUBLICATIONS

## Vocal

(Boston Music Company)

**Kabak and Vanka by Albert G. Janpolski.**—In these secular quartets or chorus for mixed voices the composer has done some ingenious picturing of Russian life. In Kabak, he writes of a Russian husband who comes home in a condition of gay hilarity due to the effects of vodka. The title is the name of the Tavern from which the stray husband returns, to be greeted by the sound boxings of his indignant spouse. The music has a spirited, genial mood. In Vanka, Mr. Janpolski has depicted the ride of a driver by the name of Vanka and through means of rhythm and clever accenting gives the impression of the galloping horse. The droshka is, of course, some native means of transport in which the driver and his lady ride merrily over the countryside, and the various little episodes that ensue during the journey are part of the picture which the composer uses in his description of "this Russian Episode." The work of Mr. Janpolski is deftly executed. He has an excellent sense of local color which he weaves in by means of his harmonic combinations and the use, here and there, of folk tunes. The music is scored simply but is extremely effective.

(Enoch &amp; Sons, New York)

**The Singers, by Albert G. Janpolski.**—For two tenors and two basses (text by Longfellow) the composer has scored a choral work of impressive character. While the composition is not of religious mood it can be used however at such times when an atmosphere of dignity is required. It is virtually a tribute to the gift of singing—if in these days of abuse one still can call singing a gift—and naturally requires a broad style. Mr. Janpolski has supplied this and has also very skilfully used as a contrast, in his tenor and bass solos, a contrary arpeggio and broken chord effect that aptly embellish the composition. The range of the tenor section is wide, and though ad libitums are supplied they should not be used. As the sweep and climaxes of the work would be lessened. The entire chorus is eleven pages long of regular octavo music.

(Chappell-Harms, New York)

**The Sacred Flame, Come Back in Dreams, A Little Prayer. Three songs by Bernard Hamblen.**—Mr. Hamblen writes his own words and does it very well indeed. The words are quite as good as the music, which is saying much. The first of these three songs is of sacred character, though perhaps not intended strictly for church purposes. It has a strong tune; is vigorous, appealing, devotional and passionate. The second is a ballad with verse and refrain, both very excellent; it is a song that is sure of success. The third—A Little Prayer—is also a sacred song, and very charming; it is simple and tuneful, suitable especially for religious service with organ accompaniment.

**Little Son, a song by William Axt.**—Popular music of the best sort. Unaffected, simple, straightforward, making no demand upon either singer, accompanist or public. It is what is called a ballad—though why "ballad" nobody knows. Anyhow, it is the sort of music for which there is the biggest demand of all, both in America and England. It has sentiment and charm, and any singer, whether skilled or not, from the rankest amateur to the best professional, will be able to make an effect with it. In fact, it would be quite impossible not to make an effect with it, and coming from the Capitol Theater, and dedicated to Major Edward Bowes, it is probably a radio favorite. The words are by Martha L. Wilchinski.

## The Kinseys in the White Mountains

From Mt. Washington, at Bretton Woods, N. H., where Carl D. Kinsey, manager and general director of the Chicago Musical College, and his wife, Edythe Kinsey, are spending their vacation, the following communication was received by the MUSICAL COURIER: "I have been going to write you many times since our arrival here, but we have been so busy with outdoor life that letter-writing has been tabooed except when absolutely necessary. We are living in the open most all day long and the sunshine and air here are wonderful. We play eighteen or more holes of golf daily and have become so interested in lowering our score that all else has been set aside. Edythe played very little golf before and constant practice has made her very proficient, so now I have real competition at all times. She will doubtless make a fine golfer. We hate to leave here next Wednesday and this is later than we expected. We eliminated the idea of going to New York, Atlantic City and Washington in order to stay here longer. Next Wednesday we leave for Saratoga and then on to Chicago via Wellsville, Buffalo,

Cleveland and Toledo. We are planning to make the run from Toledo to Chicago by night and arrive early Wednesday morning, August 22. The boys arrive home from Culver, August 24, and we must be there to meet them. We expect to play around Chicago until the college work begins again on September 1. I hope we can see you soon after our return. We miss you very much and only wish that you could be here with us to enjoy this lovely country. This is a beautiful hotel and the accommodations are excellent. There are always 500 guests here. Well, we are now ready to play golf, so au revoir for a while."

## Morgana Preparing for Long Tour

After a vacation of a couple of months Nina Morgana, charming soprano of the Metropolitan Opera Company, is back in New York City. She is busy preparing programs for her forthcoming concert tour which will begin on October 15 and will take her as far west as the Pacific Coast, where she will sing under the management of L. E. Behymer and Selby C. Oppenheimer.

## Alice Lawrence Ward Studio Notes

The closing tea of the season at the Forest Hill, N. Y., studio of Alice Lawrence Ward was held July 9, participants being Margery Smith, Helene Forker, Gladys Frey, Florence Yordy, Isla Robb, Betty Farr, Janet Bush-Hecht, Ernest Smith, Jesse Forker and Harold Patrick. The singers were assisted by Joseph Walter, violinist, and Martha Thompson, pianist.

On the evening of July 27, Katherine Ayers Green, soprano, appeared with Pryor's Band at Asbury Park, N. J., and was so enthusiastically received that she was asked to sing with them again later in the season.

Helene Forker, soprano, sang at the Amphitheater in Montclair, N. J., with the Municipal Band on the evening of August 3, and in Bloomfield, N. J., with the same organization on August 17.

Janet Bush-Hecht, mezzo-contralto, will sing at the Plaza Hotel, New York, on the second and fourth Wednesday evenings in October under the auspices of station WOR in Newark, N. J.

ANSWER TO LAST WEEK'S MELODY PUZZLE:  
"ROMANZA"

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## REGARDING SOME OF THE ANSWERS TO THE "MELODY PUZZLES"

The MUSICAL COURIER has turned over to the writer a number of letters containing solutions to the "Melody Puzzles." These answers were unexpected, as no prize had been offered for the working out of the puzzles. However, all this proves that the summer vacation spirit does not interfere with the contrapuntal proclivities of the musician.

Among these answers is a word from Boris Levenson, of Brighton Beach, offering his congratulations for the fascinating idea. We offer our thanks for this consideration. His solution to the first puzzle, now before us, is correct, except that we place the motive one octave higher than his example so it may be free to move without crossing over the leadings of the inner voices. Carl Fiqué, of Brooklyn, sends us a perfect solution, and with no comment further than the modest "I think this the solution of Puzzle No. 1." Of course he knew his answer was right all the time. A Reinicke-Jadasohn product, as he is, would not have to puzzle long over No. 1. Then here is another working-out, by Otto Mueller, of Millbourne, Pa. He gets the four-bar motive right, and then instead of allowing the motive to repeat throughout the piece, he develops a Wiener Waltzer for the rest of it. All of which is delightful, but not part of the puzzle as intended. Nevertheless, we are glad to have been the cause of the inspiration (that is, if we really were).

And here we find solutions to the first five puzzles, all by the same E. P. Sherwood, of New York. That to No. 1 is correct. Nos. 2 and 3 are a third too low. No. 4, after a successful eight bars, has the misfortune to start its career inauspiciously for the "inverted" last half of the piece, as E. P. has by now discovered. No. 5 was planned to show how many composers, when writing "salon music," follow much the same line of thought, the difference between any two such pieces being merely the harmonic background—that is, the melodic outline was all cut and dried years and years ago, so to speak. It has to be so; otherwise there would be no "popular music," as it is called. These are the musician's pot-boilers, you know—and they do sell because everybody understands them and loves them.

Then here is a solution from Dr. Heinrich Pfiltzner, of Buffalo. He sends in a perfect and complete working-out, together with a "Please give us some harder ones." The Doctor is right. There will be some more difficult ones a bit later in the summer. We are delighted to know that musicians of Pfiltzner's qualifications take a moment's pleasure in this summer amusement.

We are much pleased with the widespread interest which has been taken in these puzzles. As first stated, they were planned merely as a short amusement for a light spirit of the summer months. We have been careful not to overload them with technical difficulties, and sure not to advance too near a cacophonous idiom, so they would be enjoyed by a wider public. The musical material employed in the puzzles has been that which has stood the test of time since Mozart, and which is easily understood and appreciated by the multitude. During the next half-dozen there may be a slight tendency toward a freer handling. Also there will be required a closer application to find the answers. But the weather is getting cooler at the same time, so the additional effort entailed will not be exhausting we fancy.

M. W.

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Answer: Next Week

Find the Melody

# THE MELODY PUZZLE

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## "The Staff Topsy-Turvy"

Supply the missing measure (turn the page upside down and hold before a mirror.) When finished the piece should read the same backwards as forwards either end up.

NUMBER 9

A la Marcia

Arranged by Mortimer Wilson  
for the MUSICAL COURIER

*Inversion of voice IV = voice I*

*Inversion of voice II = voice III*

*Inversion of I = IV*

*Inversion of III = II*

THIS MELODY PUZZLE IS THE NINTH OF A SERIES. OTHERS WILL FOLLOW—ONE IN EACH ISSUE. DO NOT MISS THEM. THEY ARE FASCINATING

# THE MARMEINS PHOTOGRAPHED ABROAD.

(1) Miriam, Irene and Phyllis, clever little dancers, visit the leaning tower of Pisa during their tour through Italy. The Marmains visited many cities in France, Switzerland and Italy. They rested at Nice before returning to America where they will immediately open the season by giving a week's instruction in repertory to the Dancing Masters of America at their annual convention at the Waldorf Astoria. (2) Miriam Marmain posing before the ruins of the Temple of Castor and Pollux in the old Forum at Rome. The Marmains have derived much inspiration from their European trip and are creating many new drama dances for their concert presentations for the coming season. While in Paris they were presented with an autographed copy of Salome by Florent Schmitt, the composer.



WALTER GOLDE, on a three weeks' vacation at Merrill, N. Y., as the guest of Richard Bonelli. Mr. Golde will reopen his New York studios on September 6.



STELLA NORELLI, soprano, late of the Chicago Civic Opera Company, who has had an outstanding success recently with the Cincinnati Summer Opera Company, singing Rosina, Zerlina in Fra Diavolo, and the princess in La Juive. Miss Norelli has been coaching with Estelle Liebling for the past two seasons. The critics received her work with warm praise. (Photo by Daguerre.)



FRANK MUNN, a pupil of Dudley Buck, and known through his success as a Brunswick recording artist, is now busily engaged in singing before the microphone. The tenor has become a Parisian favorite, and the story goes that a lady Munn devotee of Paris has recently purchased a complete set of his records at the Brunswick studios in that city. (Mr. Munn is standing in back of Mr. Buck.)



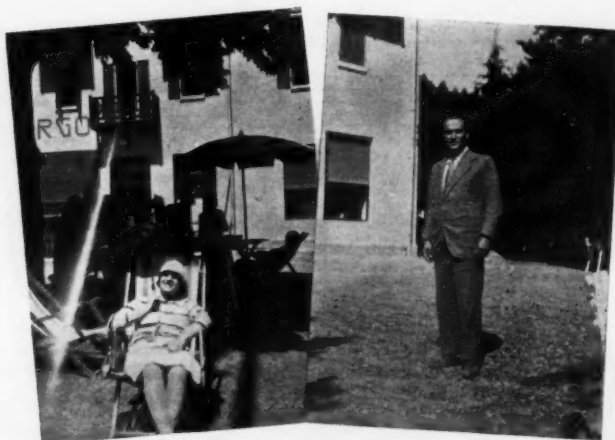
WITH ALEXANDER BLOCH AT HILLSDALE. On July 11 the pupils of Alexander Bloch who are studying with him this summer at Hillsdale, N. Y., gave him a surprise party on the occasion of his birthday, which proved to be a delightful affair. The program was very amusing, ending with the presentation in blank verse of a birthday cake. This was participated in by the octette (1) and actors (2) shown in the accompanying snapshots. This year marks the largest enrollment of the Bloch summer school, the village being filled with pupils, and one hears fiddles and pianos in practically every barn. So if the class increases next year, the Blochs will undoubtedly have to have a few new barns.



MARY CRAIG wandering in the gardens a la Maude between singing times at the recent Harrisburg, Pa., Festival. The soprano recently returned, too, from another festival—that at Athens, Ga., where again she distinguished herself in singing operatic roles and in concert.



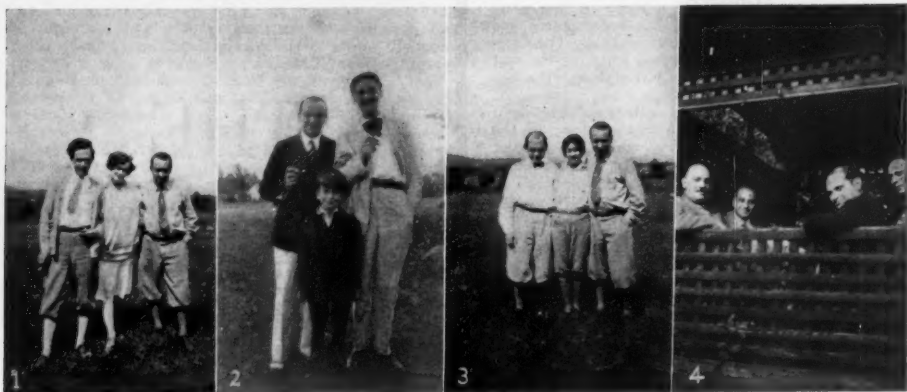
ETHELYNDE SMITH, soprano, with her accompanist, Harlie Wilson, and his dog, Fania, taken at the University of Vermont where Miss Smith recently appeared in recital.



# RAISA AND RIMINI VACATIONING IN ITALY.

Rosa Raïsa and Giacomo Rimini had the accompanying pictures taken while at Vetriolo, Italy. On the back of her picture Raïsa wrote: "This is a little picture taken up on the mountain 1,500 feet above sea level, where we are enjoying a most wonderful rest." On the back of Rimini's snapshot, Raïsa wrote: "This is our dear Giacomo, feeling better than ever. As you see, the little operation did him lots of good. We are both thinking of our dear friends in America. We are soon returning to our villa and making plans to sail for Chicago via New York in October."





CLARENCE ADLER

and a few of the musicians and guests who have spent some time this summer at Ka-ren-ni-o-ke, his spacious camp at Adlerville, Lake Placid, N. Y. The snapshots show (1) Louis Edlin, Ethyl Hayden and Mr. Adler; (2), Mr. Adler, his six year old son, and Horace Britt; (3), Josef Stopak, concert master of Roxy's Theater Orchestra, and his bride, Celia Branz, a member of Roxy's Gang, and Mr. Adler; (4), Sigmund Herzog, Mr. Adler, Mr. Edlin and Mr. Stopak. The Messrs Edlin, Britt and Adler constitute the summer personnel of the New York Trio, which organization has given a number of delightful programs at Ka-ren-ni-o-ke. At one of these concerts Miss Hayden, who is a lyric soprano, appeared as assisting artist.



RUTH RUSSELL MATLOCK

has returned from a Publix tour of twenty weeks, during which time she met with uninterrupted success. Miss Matlock is a most interesting artist, combining voice of great range and flexibility with virtuoso dancing. She was the premiere danseuse at the New York Hippodrome when her voice was discovered. For three years she has been a pupil of Estelle Liebling. The San Antonio News said of her: "San Antonio thrilled by the artistry of Ruth Matlock. Proves rare exception in stageland by having a wonderful voice combined with marvelous ability as a dancer." (Whiteley-Broadly photo.)



BASILE KIBALCHICH,

director of the Russian Symphonic Choir, summering in Stony Point, N. Y., overhears a secret confab between Mr. and Mrs. Serge Soudeikine, relating perhaps to a new Metropolitan Russian production for which Mr. Soudeikine designs the scenery.



FREDERICK BERICK,

who will have charge of the violin department and ensemble classes at the Providence College of Music at Providence, R. I., during the coming season. Mr. Berick is a graduate of the New England Conservatory of Music in violin, where he studied with Eugene Gruenberg. Theoretical subjects were pursued under the guidance of Frederick Converse. Mr. Berick has been much in demand in Boston as violist, which instrument he studied with George Fourel. He has played with the Boston Philharmonic Orchestra and the Peoples' Symphony of Boston. He also has appeared in ensemble with members of the Boston Symphony Orchestra and with other prominent musicians. (Photo by Bachrach)



ANNA CASE,

American soprano, on board the Mauretania en route to Baden Baden for a month's rest before visiting Berlin, Vienna and Paris. Miss Case will return to the United States early in the fall to open her concert season at the Worcester Music Festival on October 7. (Photograms News Photo Service.)



AT THE LIDO, VENICE,

Gladys Axman, soprano, of the San Carlo Opera Company, photographed while on vacation.



VACATIONING AT CORONADO BEACH, CAL.,

where the accompanying snapshot of Evsei Belousoff, cellist, was taken.



LUCILE LAWRENCE,

harpist, who is enjoying a fine vacation in Seal Harbor, Me., following a month spent in New Orleans, La. Miss Lawrence is the founder and director of the Lawrence Harp Quintette, whose personnel has been widely scattered during the summer months—Marietta Bitter having been in Saint Paul, Minn., Grace Weymer in Syracuse, N. Y., Eleanor Shaffner in Winston-Salem, N. C., and Thurema Sokol on a motor trip through Maine. These members will gather again in New York City in October to start their winter season.

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### Genet's Compositions Praised by Chinese Minister

Marianne Genet, composer-pianist, has recently enjoyed the distinction of having two of her compositions, The Canton Boat-Woman, and The Lotus Blossom, sung for the first time before the Minister of China, Alfred Sze, at a tea given in Washington by the Pen Women of America, of which Mrs. Ernest Thompson Seton is national president. Mrs. Seton, who is well acquainted with the poetry of the Chinese, is the author of the poems to which Miss Genet has written her music setting. Mr. Sze expressed his pleasure at the ability of Miss Genet to "set the atmosphere" of his country in her songs, and his kindly appreciation was shared by other guests at the function.

Miss Genet, who resides in Pittsburgh, has written several songs with Oriental background, and she has collaborated with Nelle Richmond Eberhart in a cycle, First Love, and has in manuscript a light opera, for which Mrs. Eberhart wrote the libretto.

The Forum of Pittsburgh heard a program of Miss Genet's compositions when she was invited to appear as



MARIANNE GENET

guest artist before their members. The program which she presented was made up of several songs, anthems, and violin compositions. The lyrics of many of the songs were written by Mrs. Eberhart.

Isador Philip, with whom Miss Genet studied piano, has praised her work for its "taste and distinction in style and sureness in technic." She studied composition with Andre Bloch, and during her recent stay in France several of her compositions were broadcast from Eiffel Tower, and were included in an American program at Fontainebleau.

### Clarice Balas Pupils Active

Pupils of Clarice Balas, pianist, of Cleveland, O., have been filling many interesting engagements. Mrs. I. H. Green appeared at the Fortnightly Musical and the Big Sister's clubs in Cleveland recently. Louise Kemsies, a twelve-year-old pianist, played at the Baptist Church and at the Fortnightly Club. Alvaretta West broadcasted a program of her own over WTAM, and played twice at the Lincoln High School. Anne Taborsky appeared at the Broadway Theater during the opening week and at the Fortnightly Club. Edward Pfeiffer is playing three afternoons a week at the Hollenden Hotel broadcasting station and is also giving an occasional evening program there. Marjorie Moyer gave a recital in Canton, O., recently, and one in Cleveland. This young artist has been giving half-hour programs over WTAM every third week for some time in the past.

Ross Ettari has been playing various engagements since his recent debut in that city. He appeared at the opening performance of the new Broadway Theater in Cleveland, presenting a group of solos, and at one of the city's Fascisti celebrations. He also accompanied Martinelli, who evidenced much interest in the young pianist and spoke highly of his work.

### Inez Barbour Sings in Buenos Aires

Inez Barbour (Mrs. Henry Hadley) gave a recital on July 13 at the Diaphon, one of the most exclusive and intellectual clubs of Buenos Aires. The soprano sang mostly German songs because French is heard all the time and the audience was eager for the other kind. Enthusiastic was her reception, and so successful was Miss Barbour that she was immediately invited to sing at Amigos del Arte, also for a distinguished circle of people, and again at the Peña, a private club.

At the Diaphon, Miss Barbour closed the final half of her recital with a group of Mr. Hadley's songs which were well received. F. Heriberto Paz was at the piano for the singer, and Pedro F. Napolitano and Mr. Hadley performed the latter's sonata for violin and piano.

### Wolfsohn Artists at Ravinia

Three Wolfsohn Musical Bureau artists have been singing at Ravinia this summer—Lucrezia Bori, Edward Johnson, and Mary Lewis.

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## ST. FRANCIS OF ASSISI GIVEN AT BOHEMIAN GROVE

SAN FRANCISCO, CAL.—A group of actors, authors, musicians, diplomats and other notables are now wending their way eastward, after spending two weeks at the Bohemian Grove, where they attended the annual Grove encampment and play of the Bohemian Club of San Francisco.

This year's Grove play was St. Francis of Assisi, the book being written by Irving Pichel, and the music by Charles Hart, formerly accompanist for Jacques Thibaud. Mr. Hart also directed the orchestra of sixty pieces. Reginald Travers, as director of the play, had the gigantic task of drilling a cast of 200 persons. The play is written in blank verse with interpolated lyrics; the interludes between acts consist of symbolic pantomime, presented with great beauty and dignity. The theme is built upon three phases in the life history of the ascetic monk who founded the Order of Franciscan Friars and in whose memory, six centuries later, the city of San Francisco was named. Incidentally, Italy this year is celebrating the 700th anniversary of the passing of St. Francis.

Lawrence Tibbett, Metropolitan Opera baritone, played the lead, that of Francesco de Bernardone, depicted as assistant to his father in a shop in the market place of Assisi, a merry, refined, quick-witted youth who later sets out on his religious mission and become Saint Francis. In setting this pageant ceremonial to music, Mr. Hart has proved himself a composer of no mean stature. He has shown pleasing originality in his harmonies as well as melodies, and has injected into his music the spirit of the changing moods of the play. But aside from the excellence of the original compositions, the orchestrations, also by Mr. Hart, were the subject of much favorable comment among the musical critics.

Heretofore the orchestra for the Grove play has been engaged professionally, but this year for the first time in the history of Bohemia's Grove plays, the music was performed by the Bohemian Club's own symphony orchestra, all members of the club, with James H. Todd as assistant conductor and concertmaster, who rendered several fine solos

at various stages of the production. For months the orchestra rehearses the music and for months the actors and singers rehearse their lines and dances. Everything is done by members of the club itself, whether it be the writing of the book and music, playing the music, acting, even in feminine roles, or painting the scenery for the play. And the club has a large array of talent to draw from, some of it with national reputation. The Bohemian Club stage, or rather stages (for there are two of them), characterized as unsurpassed in the world, are a natural amphitheater out in the open among the giant redwood trees of the Bohemian Grove near Monte Rio, California, on the Russian River.

As an indication of the magnitude of this undertaking—for but one performance the writer counted 140 spotlights and flood lights, some of them attached to redwood trees fifty feet from the ground. A small army of electricians—club members, too—were engaged in handling the lighting, one of the notable features of this performance. The club has installed a large pipe organ, also in the open but protected from the weather by redwood tree sections for outer covering in keeping with the outdoors and woods. This is indeed a valuable asset.

Though the Bohemian Club is unusual in many ways, the annual Grove play is perhaps the outstanding activity that distinguishes it most from men's clubs in this country and even throughout the world. It has now become an annual institution, and members and guests cross continents to see one performance. The audience on these occasions is like an aggregation of "Who's Who." Within the space of a few rows of seats could be seen such notables as Ossip Gabrilowitch, Alonzo Engelbert Taylor, Secretary Herbert Hoover, Congressman Nicholas Longworth, George McManus (cartoonist), Charles Norris (novelist), Samuel Blythe (political writer), Wilbur Hall, George Barr Baker, Surgeon-General Rupert Blue, Salisbury Field, Peter B. Kyne, Harrison Fisher, and a host of others. At the encampment, however, they are simply "Herb" or "Nicky," George or Charlie, Sam or Pete.

by great singers that anything mediocre would be much criticised.

## Berumen Sails for Europe

Ernesto Berumen, pianist and pedagogue, sailed for Germany on August 24. Mr. Berumen will remain abroad until the first week in October, when he returns to this country.



Photo by Edwin F. Townsend

ERNESTO BERUMEN

On December 13, the young pianist will give his first Carnegie Hall recital, playing an interesting program of seldom heard works by Vivaldi, Chopin, Cyril Scott, Paul Juon, MacDowell and Liszt. Soon after this recital, Mr. Berumen will leave for a tour in the south which will take him as far as Mobile, Ala. Mr. Berumen, although never having appeared in the south, is a favorite in that part of the country through his pupils and friends and also through his renditions over the radio. Mr. Berumen will resume his

teachings at the La Forge-Berumen Studios in New York upon his arrival from Europe.

## Ralph Angell Well Received in Asbury Park

When Richard Crooks appeared in Asbury Park on July 22 he had the valuable assistance of Ralph Angell, who has just had one of the busiest seasons of his career. Commenting upon his share of the program, the Evening Press said: "Assisting Mr. Crooks last evening as accompanist was Ralph Angell, who completely demonstrated his ability as an artist in both capacities. His delicacy of touch and appreciation of the accompanist's art made instant appeal to the local music lovers, who showed their appreciation so generously that Mr. Angell responded with an encore number. His two program numbers were The Dancer in the Patio, Charles Repper, and Novelette by Edward MacDowell."

## Lusk Enthusiastically Received in Ada, Okla.

ADA, OKLA.—In his recital at the State Teachers' College, Milan Lusk, violinist, scored a noteworthy success before a capacity audience in the Summer Artist Series at the University Auditorium. Despite the great heat and humidity, Lusk played superbly, with beautiful singing tone and original interpretative force. His rendition of the Mendelssohn violin concerto and smaller pieces by Smetana, Wieniawski, Sarasate, etc., abounded with remarkable vigor and a poetic charm, completely captivated his audience which showed its appreciation by repeatedly calling out the artist. Lusk responded generously to a number of encores.

## Mrs. Levenson and Daughter Returning

Boris Levenson, composer is looking forward to the arrival of his wife and daughter on the S. S. Hamburg on September 6 after a separation of six years. Mrs. Levenson and her daughter are both professional musicians, the former being a mezzo-soprano and the latter a pianist.

## Geraldine Farrar's New York Recital

An unconfirmed report has it that Geraldine Farrar intends to give a song recital at Carnegie Hall in November.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

AINO ACKTE SANG AT M. O. H. IN 1904-5.

In reference to the question about Aino Ackte which appeared in this department last week, the MUSICAL COURIER has been informed that this artist sang at the Metropolitan Opera House in New York in 1904-5.

## CHANGES

W. D. S.—Your complaint that the opera companies of the present day are not equal to those of twenty-five or more years ago is often made by those who remember what opera was with the two de Reszkes, Plancon, Emma Eames, Melba, Nordica, and many others of renown, members of the company. There were so many celebrated singers to be heard in the same season and the public felt a close acquaintance with them as they reappeared year after year. But times must change, voices do not last forever, so we should be thankful for what we have and enjoy the present. Certainly we have the best opera singers there are at the present time. Years ago Paris led, but not today. Be contented with knowing that no other country has anything to compare with our music season, operatic or otherwise.

## GUIDO

M. C. B.—Yes, it does seem surprising that a man born about 995 should have had such an influence upon music. The importance of his reforms and inventions is shown in the fact that they influenced music to such an extent that he is remembered and talked about up to the present time, his reforms continuing. The scale was ut, re, mi, fa, sol, la, ut being changed to the do of the present day. Guido's scale is constantly referred to by many writers who are not musicians. He was a great teacher whose fame has continued for all these centuries.

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### Catherine Wade-Smith at Mt. Baker Lodge

Mt. Baker Lodge, which is situated in the scenic heart of Mt. Baker National Forest, was opened recently and it was on that eventful day that Catherine Wade-Smith played for the first time her famous Stradivarius. So delighted was Miss Smith with the Lodge that she decided to spend her vacation there. The pictures herewith will show how beautiful the spot really is, and only sixty miles from Bellingham, Wash. A motor coach service runs between the city and the Lodge, which has accommodations for 350 guests. It is almost unbelievable that only two years ago

We found clam shell fossils and sulphur deposit on Baker near the summit.

"There must be nearly a hundred lakes around these mountains and I go in two and three times a day. It's marvelous after a hike or an hour's practice, and then the glacier water is warm, for the lakes are not deeper than fifteen feet as a rule. Some of them are only tiny mirrors fringed with heather, and others are really lakes full of trout. There are bears and mountain goat and deer and grouse and cunning marmots that whistle. I practice sometimes in a cabin and they get quite inquisitive. They steal



CATHERINE WADE-SMITH  
VACATIONING IN THE  
MT. BAKER NATIONAL FOREST  
(Left) On a hike, (center) Mt. Baker, (right)  
at Mt. Baker Lodge.

At the extreme right, the artist is pictured on  
horseback, an unusual photograph.  
Photos by Bert Huntton, Bellingham, Wash.



everything had to be brought in on pack horses over fifty miles of trail. As Miss Smith expressed it: "After visiting nearly all the peaks on this continent it seems to me no place could never be as perfect as it is here. There are peaks all around the Lodge, the highest being Mt. Baker, a volcanic peak, always snowcapped and pretty stiff ice climbing. I look right out of my window at Mt. Baker.

food, too. I really hate people who try to outdo themselves in adjectives, so I try to control myself and will only apologize for my inability to express the beauty around me.

"I'm coming down to see you when I get back so I can justify my enthusiasm by displaying my sunburn. Sametini won't be disappointed either, for it's wonderfully invigorating weather for practicing."

### Ethel Fox a Talented Pilar-Morin Pupil

When Ethel Fox, artist-pupil of Mme. Pilar-Morin, made her debut in a short run show on Broadway recently, she was undoubtedly the bright spot of the performance. All the critics singled her out to comment upon her beauty of voice and charm. The Sun referred to her as "a young soprano with a well trained voice and attractive personality," while the American called her "the most talented" of the little band of troupers. The Evening Post commented: "Praise should be uttered in behalf of the soprano," and similar in tone were the reviews of the other dailies. So it was not surprising that something should come of this appearance—and it did. Miss Fox was at once engaged by Fortune Gallo to sing Hansel and Gretel and Boheme at Asheville, N. C.

The MUSICAL COURIER representative heard the young artist in a rehearsal of both roles at the Pilar-Morin Studio of the theater before she left New York and quite realized just why Miss Fox makes a good impression wherever she appears. She has a naturally beautiful voice and sings without the least force or pushing, her top notes being remarkably full and free. Her diction is clear and her ability to sing in various languages is commendable. Moreover, she is a serious little artist and with the careful guidance of such an artist as Mme. Pilar-Morin, she should go far in her career.

### James D. Hoge New President of Seattle Symphony

At the regular meeting of the Seattle Symphony board, James D. Hoge was unanimously chosen as president to succeed A. B. Stewart. Mr. Stewart, to whose genuine enthusiasm and wise administration much of the success of the re-organized Seattle Symphony is due, was forced to resign because of ill health following an automobile accident

in which both he and Mrs. Stewart were seriously injured.

Mr. Hoge, the new president, is a prominent Seattle capitalist, who has long been known in the northwest as a patron of the arts. Mrs. Hoge, before her marriage, was well known as a pianist and ever since has been active as a musical amateur.

According to Karl Krueger, conductor of the Seattle Symphony Orchestra, who is now in New York, "the experience of other American orchestras has been that symphony orchestras can only be successful when they are honored in having such fine men as the Seattle Symphony has had from the start, directing their affairs."

### Elizabeth K. Patterson Offers Scholarship

The Elizabeth K. Patterson School of Singing in New York offers a scholarship for the season 1927-28. The voice trials are held by appointment from September 7 to September 10.

One of Miss Patterson's pupils, Gwyneth Hughes, is the contralto in the Morley Quartet which is heard over the radio every Sunday evening. Another pupil, Mildred Johnson, has been on tour during August, singing in Detroit, Mich.; Toronto, Canada; Buffalo, N. Y.; New Haven, Conn.; Springfield, Wooster and Boston, Mass.

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